E. CAMBIERI, G. FUGAZZA, V. MELOCCHI

# METODO PER FISARMONICA

*Sistema pianoforte e cromatico*

***VOLUME PRIMO***

BÈRBEN

## NOTA DELL'EDITORE

Siamo orgogliosi di poter presentare a tutti coloro che studiano seriamente la fisarmonica questo nuovo METODO.

La nostra casa musicale, attraverso una ricca ed interessante collana di pezzi da concerto, ha cercato fin dall'inizio della sua attività, di dare al fisarmonicista un repertorio originale e scritto da Autori pratici dello strumento.

Le innumerevoli richieste pervenuteci da parte di insegnanti di tutto il mondo, relativamente alla preparazione di un serio METODO di studio che dicesse veramente una nuova parola nel campo didattico della fisarmonica, ci hanno consigliato di iniziare quest'opera.

Abbiamo volutamente incaricato tre compositori ed insegnanti di indiscusso valore artistico. Essi, con tre esperienze diverse, che abbracciano il campo artistico, concertistico e professionale, hanno realizzato con vero entusiasmo questa prima parte del METODO, corredandola di studi originali e progressivi, non attinti da metodi per altri strumenti.

Vogliamo sperare di aver esaudito il desiderio di quanti si dedicano con passione allo studio del nostro strumento, certi comunque di aver effettivamente contributo alla costituzione di quella letteratura per fisarmonica da tutti invocata.

*BÈRBEN*
*Edizioni Musicali*

## *PUBLISHERS' NOTE*

*It is with real pleasure that we present this new method to all who wish to study the Accordion seriously.*

*Our Music Department, with its rich and interesting collection of concert pieces, has searched for and given to the Accordionist a fine repertoire of works by master composers for the instrument.*

*The number of requests we have had from teachers all over the world, however, for a modern method has forced us to consider this matter seriously.*

*We gave the task of compiling this method to three composers and teachers of undisputed qualifications.*

*With their three different experiences embracing the artistic, concert and professional world of music, they have produced, with great effect, this first part of progressive and original studies without recourse to using othes methods for other instruments.*

*We are certain that we have added a masterpiece to the edifice of Accordion literature and hope that it will encourage those who desire to study our grand instrument.*

*BÈRBEN*
Musical Editions

## NOTA DEL EDITOR

Estamos orgullosos de presentar un nuevo Método a todos los que estudian juiciosamente el acordeón. Nuestra Casa Musical — con una rica e interesante gama de piezas de concierto — ha tratado desde el principio de su actividad facilitar al acordeonista un repertorio original y compuesto por autores de prestigio en este instrumento.

Las innumerables peticiones recibidas de los profesores de todo el mundo con respecto a la preparación de un buen Método que fuese verdaderamente nuevo en el campo didáctico del acordeón, nos han aconsejado iniciar esta obra. De ahí que hayamos pasado el encargo a tres renombrados compositores de indiscutible valor artístico en la enseñanza.

Con la experiencia de cada uno de ellos, que abarcan el aspecto artístico, de concierto y profesional, han realizado con verdadero entusiasmo esta primera parte del Método, enriqueciéndolo con estudios originales y progresivos completamente inéditos, ya que no han sido tomados de Métodos de otros instrumentos.

Esperamos haber complacido el deseo de aquellos que se dedican con verdadero entusiasmo al estudio de nuestro instrumento, seguros de haber contribuído eficazmente a la formación de textos adecuados a la enseñanza del acordeón por todos deseados.

BÈRBEN
*Ediciones Musicales*

## NOTA DEGLI AUTORI

Abbiamo accettato con entusiasmo l'incarico affidatoci dalla **Bèrben** di preparare questo Metodo, allo scopo di fornire ai nostri Colleghi quel materiale didattico di cui si sentiva la mancanza.

Caratteristica principale di quest'opera è l'assoluta originalità degli esercizi composti espressamente per fisarmonica, senza ricorrere alle solite trascrizioni da altri strumenti.

Fattore importante è pure la minuziosa, accurata gradualità ed abbondanza di esercizi. L'insegnante potrà però omettere quegli studi che crederà superflui a seconda delle attitudini o degli scopi particolari dei propri allievi.

Nel secondo volume tutta la parte tecnica sarà trattata più ampiamente, in modo da fornire vasta materia allo studioso che vorrà arrivare al virtuosismo.

Nostra costante preoccupazione nella compilazione di questo Metodo è stata la necessità di rendere il più dilettevole possibile lo studio, ed a questo scopo abbiamo introdotto una novità nel campo didattico della fisarmonica: gli studietti melodici sotto forma di piccoli pezzi originali a soggetto, preceduti dalle relative scale per ambientare l'allievo alle diverse tonalità.

Chi ha esperienza, sa come e quanto siano faticosi i primi studi e nulla è più pericoloso dell'annoiare il principiante con pedantesca severità: dopo tre mesi, di fisarmonica, non se ne parla più!

Speriamo così che il nostro intento sia stato raggiunto, presentando agli Insegnanti un Metodo che agevoli la loro diuturna fatica.

Questo primo volume è affiancato da tre fascicoli di composizioni caratteristiche sempre graduali e progressive in rapporto ai vari capitoli del Metodo, che serviranno ottimamente per saggi ed esami.

Concludiamo ricordando che la fusione delle nostre tre esperienze è arrivata attraverso interessanti ed animate discussioni, al compimento di quest'opera, avendo come unico obiettivo un'assiomatica verità: «*Insegnare divertendo*».

E. CAMBIERI, F. FUGAZZA, V. MELOCCHI

## *AUTHORS' NOTES*

*We bring to the notice of our colleagues, a new teaching method which we have been pleased to write for Messrs* **Bèrben**

*The main characteristic of this work is the inclusion of original exercises written especially for the Accordion without using any transcriptions written for other instruments.*

*Another important point is the gradual progress and abundance of studies. The teacher can always find many exercises to suit each individual student's peculiarities and mental capacity.*

*All technicalities are treated fully in the second volume for those students who aspire to becoming virtuosi.*

*Our constant thought, in the preparation of this method, has been to find the most agreable form of study possible. We feel that we have introduced something entirely new in Accordion methods — the studies, which take the form of little melodies to use with each subject, are preceded by their relative scales so that the student can familiarise himself with the many keys.*

*It has been our practice to give students full explanations of each new step and we have found it dangerous to tire the student with pedantic severity. Using this latter course, the results are usually negative and, after three months, the student loses interest in the Accordion.*

*In presenting teachers with this method which, without a doubt, will facilitate their teaching, we trust that the fruits of our labours will be gratefully received.*

*This first volume is divided into three parts with characteristic compositions, graduated and progressive, in accord with the different chapters, and can serve a useful purpose for examinations.*

*Finally, we conclude by saying that we hope that, with the fusion of our three experiences and points of view, this work will fulfil the mission for which it is intended:* «Teach with pleasure».

E. CAMBIERI, F. FUGAZZA, V. MELOCCHI

## NOTA DE LOS AUTORES

Hemos aceptado con entusiasmo el encargo dado por la **Bèrben** de preparar este Método con el fin de proporcionar a nuestros colegas el material didáctico que hacia falta para su cometido.

Característica principal de esta obra es la absoluta originalidad de los ejercicios compuestos expresamente para acordeón, sin recurrir a las habituales transcripciones de otros instrumentos.

Factor importante es también la minuciosa y esmerada progresión y gran abundancia de ejercicios. El profesor podrá, sin embargo, omitir aquellos estudios o ejercicios que crea superfluos según la disposición del alumno o fin principal que se persigue.

En el segundo volumen toda la parte técnica será tratada con más amplitud, de forma que el alumno estudioso tenga el material necesario para alcanzar el virtuosismo.

Nuestra constante preocupación en la composición de este Método ha sido la necesidad de hacer este estudio lo más agradable posible y a este fin hemos introducido una novedad en el campo didáctico del acordeón; los pequeños estudios melódicos en forma de pequeñas piezas originales, precedidos de las escalas correspondientes para familiarizar al alumno en las diversas tonalidades.

Los más adelantados saben muy bien que los primeros estudios siempre son algo difíciles, y resulta peligroso cansar al principiante tratándole con demasiada severidad. Siguiendo un estudio pesado es natural que a los tres meses el alumno no quiera saber más de acordeón.

Esperamos haber logrado nuestro objetivo, presentando a los profesores un Método que les facilite la cotidiana tarea pedagógica. Este primer volumen es completado con fascículos de composiciones características bien graduadas progresivamente en relación a lo que se va estudiando en el Método, que servirán magníficamente para sus prácticas y exámenes.

Para finalizar, recordamos que la fusión de nuestras tres obras ha sido conseguida mediante interesantes y animadas discusiones, con el único objeto que nos hemos impuesto: «*Enseñar divirtiendo*».

E. CAMBIERI, F. FUGAZZA, V. MELOCCHI

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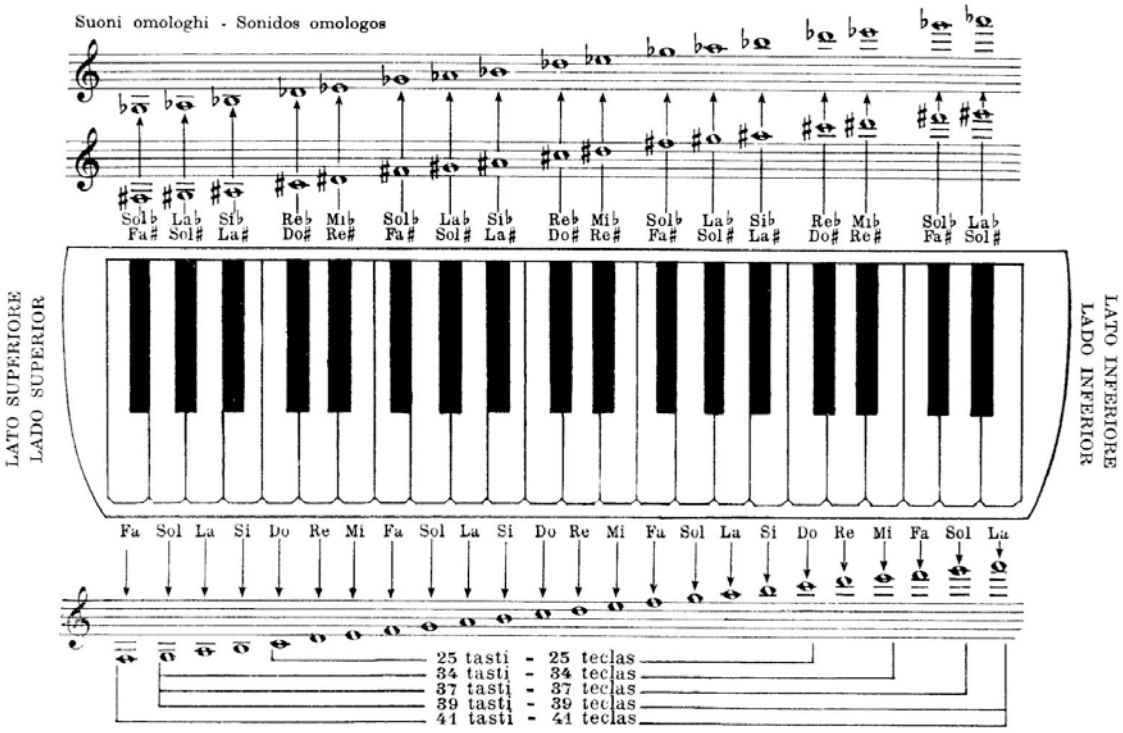
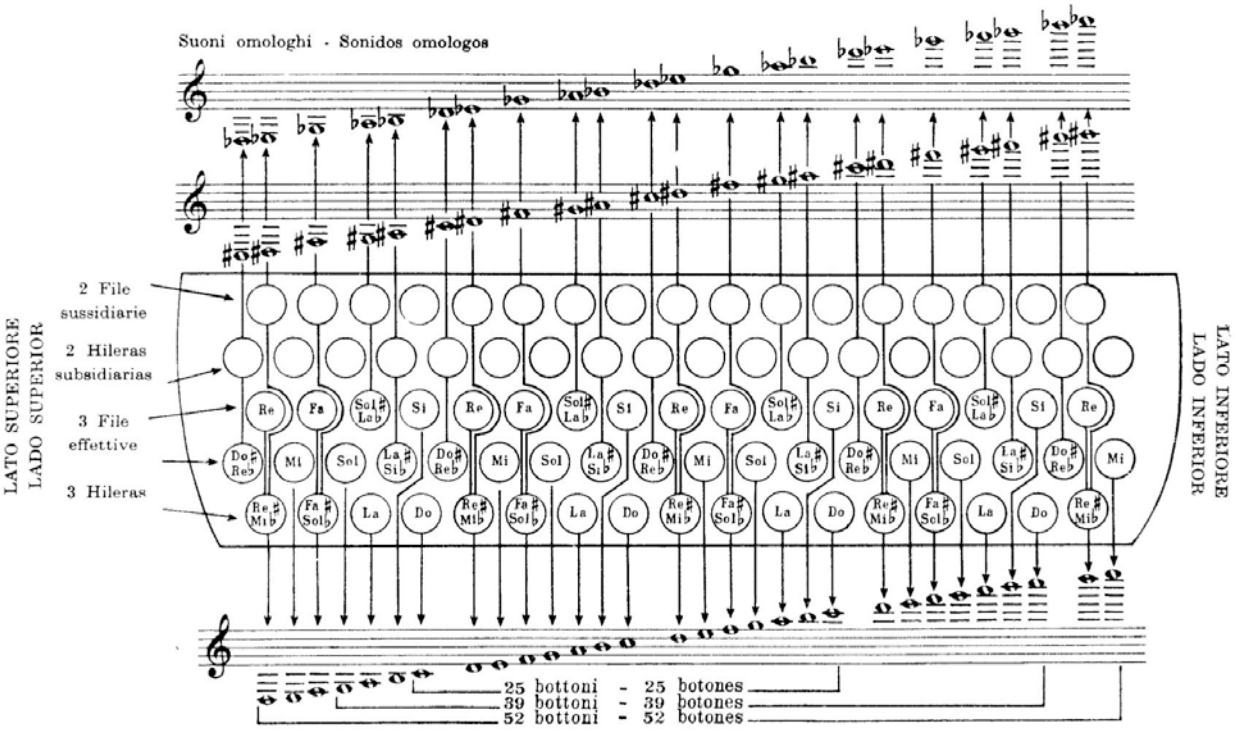
## EXTENSIÓN DEL TECLADO "SISTEMA PIANO,,

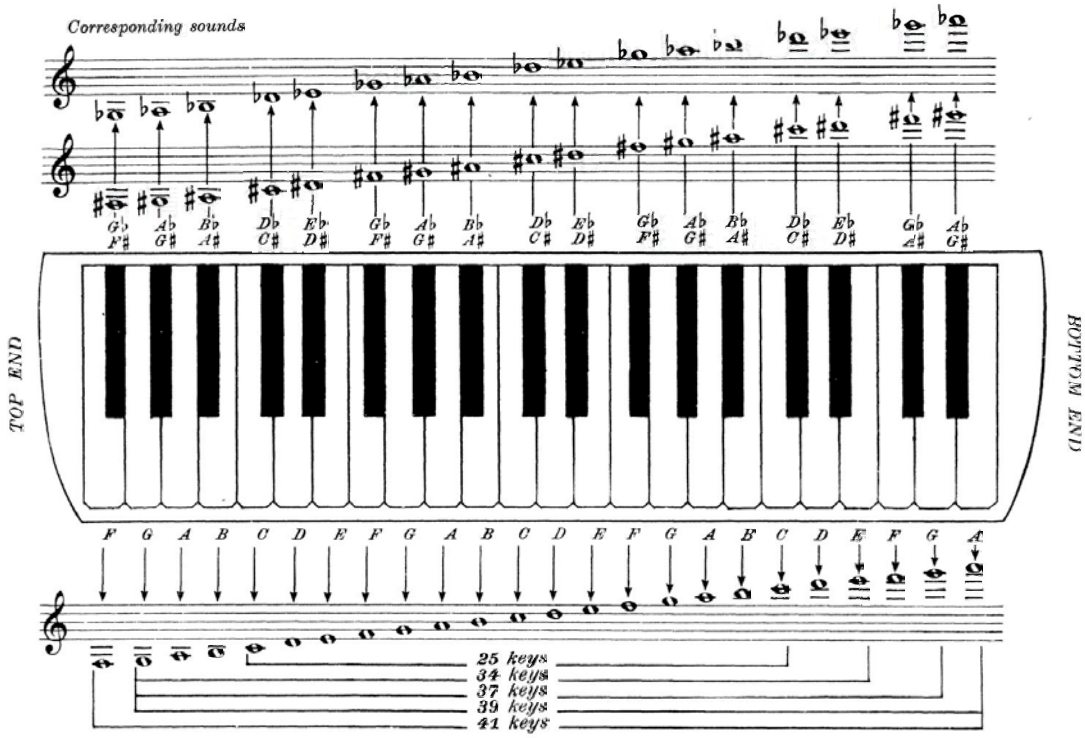



## ESTENSIONE DELLA BOTTONIERA PER LA MANO DESTRA "SISTEMA CROMATICO,,

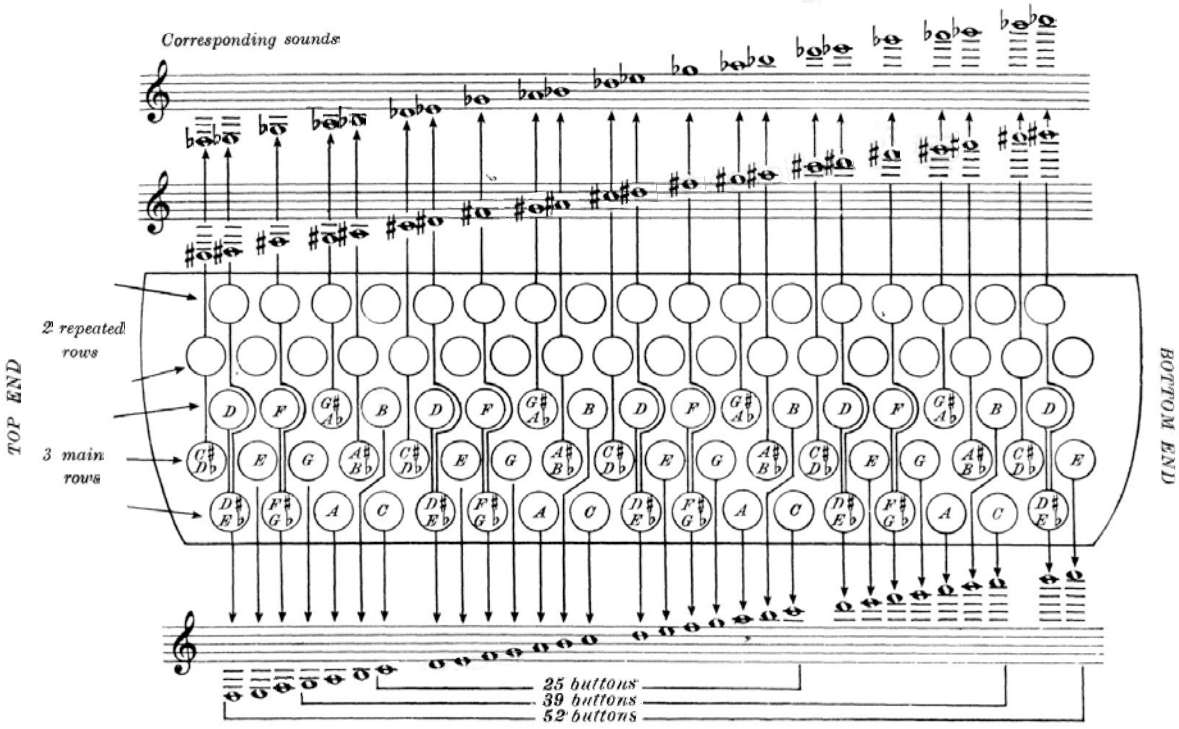
## EXTENSIÓN DEL TECLADO A BOTONES DE LA MANO DERECHA "SISTEMA CROMATICO,,



## DIAGRAM OF THE "PIANO KEYBOARD„




## DIAGRAM OF THE "CHROMATIC TREBLE KEYBOARD„



## PRELIMINARI

1. MODO DI TENERE LO STRUMENTO

*a*) Lo strumento va tenuto in posizione verticale, ben aderente al petto. La cinghia sinistra deve essere regolata più corta della destra, in modo che la cassa della tastiera o bottoniera cantabile appoggi sulla gamba sinistra. Ciò consentirà una più comoda posizione della mano destra e un più libero movimento del mantice.

*b*) La mano sinistra deve trovarsi al centro della cassa dei bassi e il manale deve appoggiare sul braccio in modo da non ostacolare la flessione del polso.

## *PRELIMINARIES*

*1. POSITION OF THE INSTRUMENT*

a) *The instrument, held in a vertical position, must be held close to the chest.*

*The strap going over the left shoulder should be shorter than that going over the right so that the casing rests on the left knee.*

*This position gives freedom of movement of the right hand without interfering with the bellaws-movement.*

b) *The correct position of the left hand is in the middle of the left side of the bass casing.*

*The wrist should be inserted in the bass-strap in order to control the movement of the bellows.*

## PRELIMINARES

1. POSICION DEL INSTRUMENTO

*a*) El instrumento debe colocarse en posición vertical, bien cerca del pecho. La correa izquierda debe ser más corta que la de la derecha, de forma que la parte del teclado o botones del canto se apoye sobre la pierna izquierda. Esto permitirá una posición más cómoda para la mano derecha y al mismo tiempo dará mayor libertad al movimiento del fuelle.

*b*) La mano izquierda debe apoyarse en el centro de la caja de los bajos, y la correa debe quédar sujeta con el antebrazo, de modo que no obstaculice la flexión de la muñeca.

## 2. MOVIMENTO DEL MANTICE

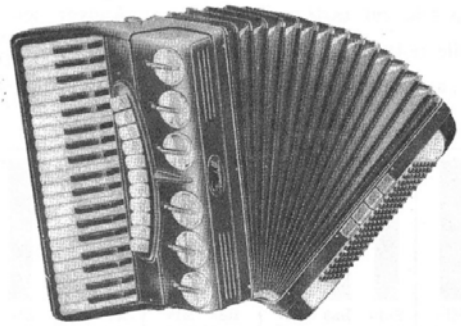
*a*) E' consigliabile aprire il mantice a ventaglio, con movimento morbido e uniforme, in modo che dallo strumento esca una voce dolce e gradevole.

## *2. MOVEMENT OF THE BELLOWS*

a) *The bellows should be opened and closed in uniform and easy movements.*

## 2. MOVIMIENTO DEL FUELLE

*a*) Es aconsejable abrir el fuelle con movimiento suave y uniforme, de modo que del instrumento salga un sonido dulce y agradable.



*b*) La forza necessaria all'azionamento del mantice deve essere sviluppata dal braccio, lasciando inerti il polso e le dita.

*c*) La direzione del movimento del mantice viene così indicata:

APRIRE ← CHIUDERE →

b) *The opening and closing of the bellows is done solely with the arm and not by the wrist or hand which should be left free to play the buttons.*

c) *Movements of the bellows are indicated as follows:*

*OPEN* ← *CLOSE* →

*b*) El movimiento de abrir y cerrar el fuelle debe ser accionado por el antebrazo, dejando libres la muñeca y los dedos.

c) La dirección del movimiento del fuelle se indica de la siguiente forma:

ABRIR ← CERRAR →

## 3. POSIZIONE DELLA MANO DESTRA

*a*) Appoggiare la mano sulla tastiera o bottoniera cantabile nelle posizioni qui sotto illustrate:

## *3. POSITION OF THE RIGHT HAND*

a) *The illustrations below show the position which the hand must take on the treble keyboard.*

## 3. POSICIÓN DE LA MANO DERECHA

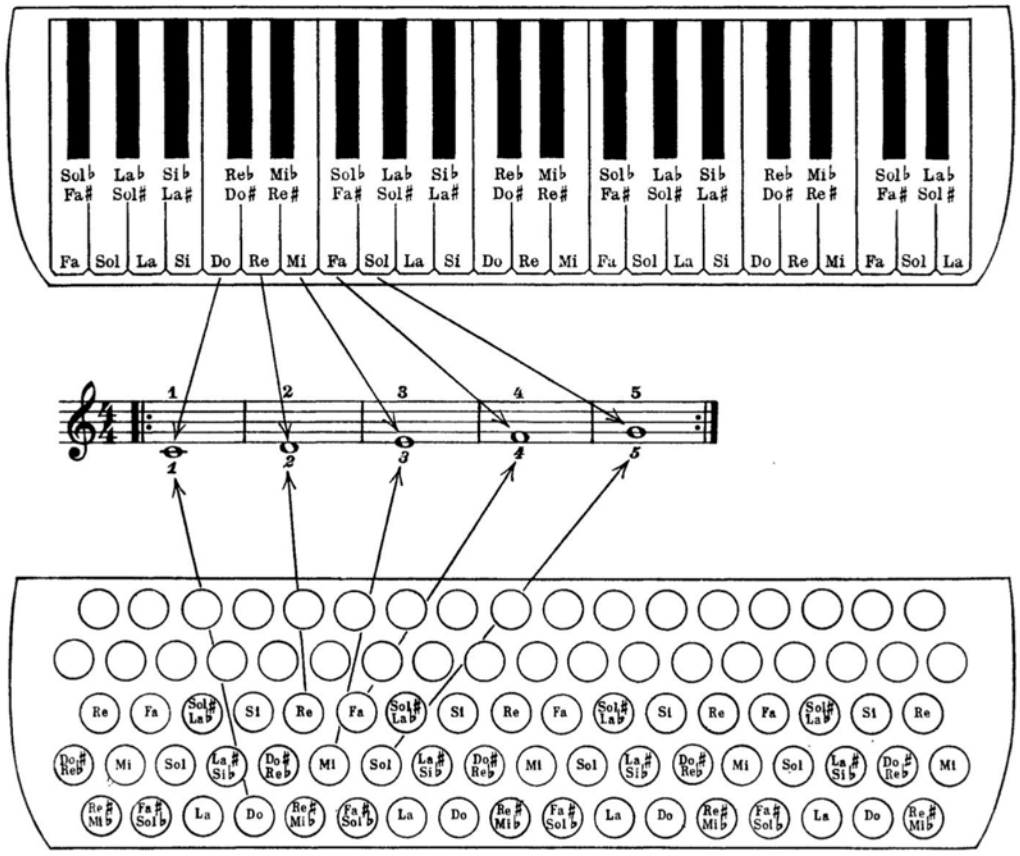
*a*) Apoyar la mano sobre el teclado o botones del canto, en la posición que se indica en la figura siguiente:

# CAPITOLO I

## PRIMI ESERCIZI PER LA MANO DESTRA

1. ESERCIZI SULLE CINQUE NOTE.

*a*) Appoggiare le dita 1. 2. 3. 4. 5. sui tasti o bottoni corrispondenti alle note DO, RE, MI, FA, SOL, come dal seguente grafico:




*b*) Eseguire i seguenti esercizi curando la simultaneità dei due movimenti, quello delle dita della mano destra e quello del mantice. La pressione delle dita sui tasti deve essere minima e non deve causare l'irrigidimento del polso. L'allievo deve contare i tempi della misura con esattezza ritmica, scandendo bene le sillabe.

*N.B.* - I numeri in stampatello messi sopra le note, servono per la fisarmonica sistema «Pianoforte» mentre quelli in corsivo sotto le note, servono per il sistema «Cromatico».

# CAPÍTULO I

## PRIMEROS EJERCICIOS PARA LA MANO DERECHA

1. EJERCICIOS CON LOS CINCO DEDOS.

*a*) Apoyar los dedos 1. 2. 3. 4. 5. sobre las teclas o botones, correspondientes a las notas DO, RE, MI, FA, SOL, como indica el siguen gráfico:

*b*) Seguir los seguientes ejercicios mirando que sean simultáneos los dos movimientos; el de los dedos de la mano derecha y el del fuelle. La presión de los dedos sobre las teclas debe ser pequeña y no debe causar el agarrotamiento de la muñeca. El estudiante debe contar los tiempos de la medida con ritmica precisión, aclarando bien las silabas.

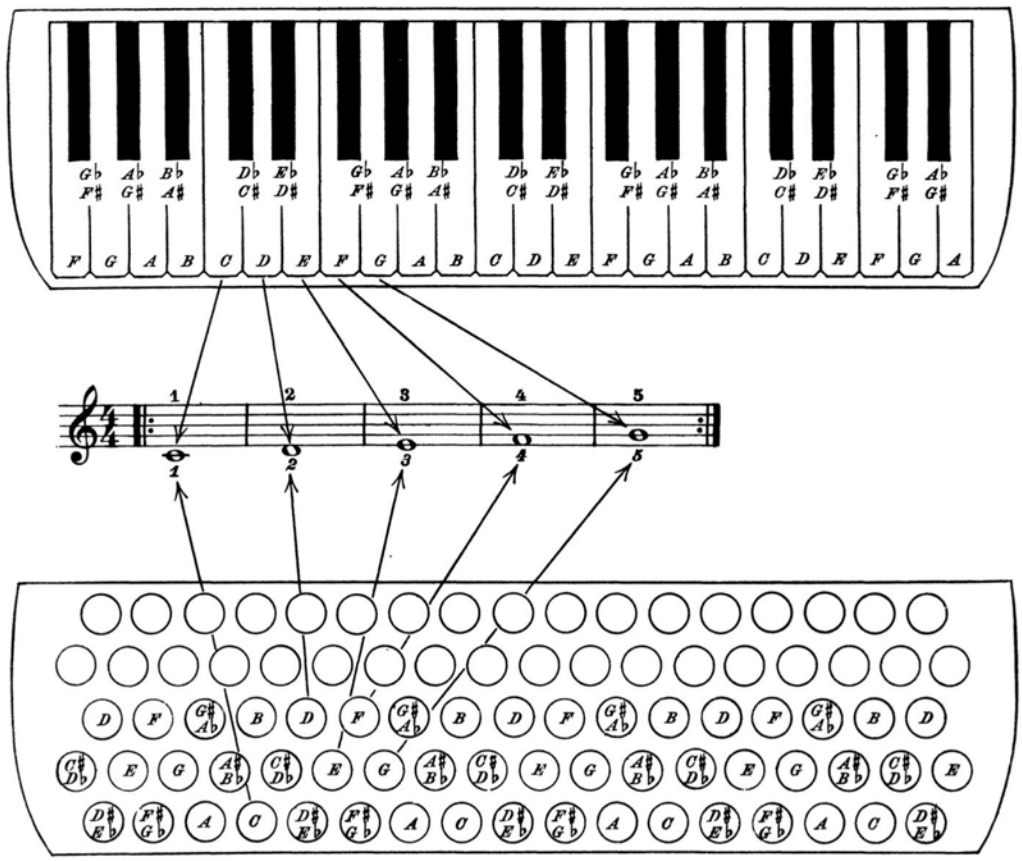
*N.B.* - Los números puestos sobre las notas sirven para el acordéon sistema «Piano» mientras que los puestos en cursiva debajo de las notas, sirven para el sistema «Cromático».

# *CHAPTER I*

## *FIRST EXERCISES FOR THE RIGHTHAND*

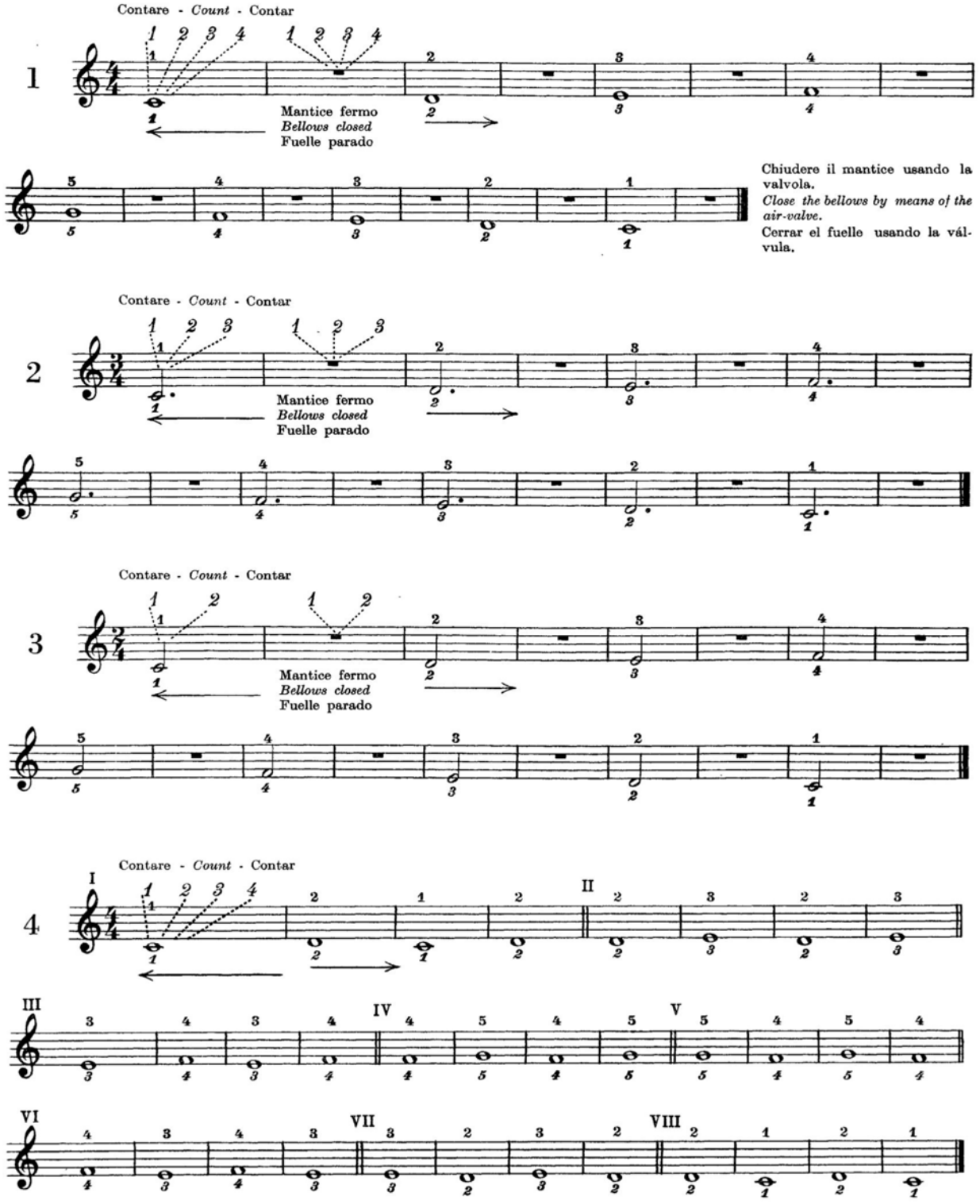
### *1. EXERCISES ON FIVE NOTES.*

a) *Put the fingers 1. 2 3. 4. 5. on the notes corresponding to C, D, E, F, G as shown below.*




b) *Play the following exercises paying attention to two movements - the fingers of the righthand and the manipulation of the bellows.*
*Touch on the treble keys should be quite light and there is no need to actually strike the keys. The student should count the time of the measure with exact rhythm.*

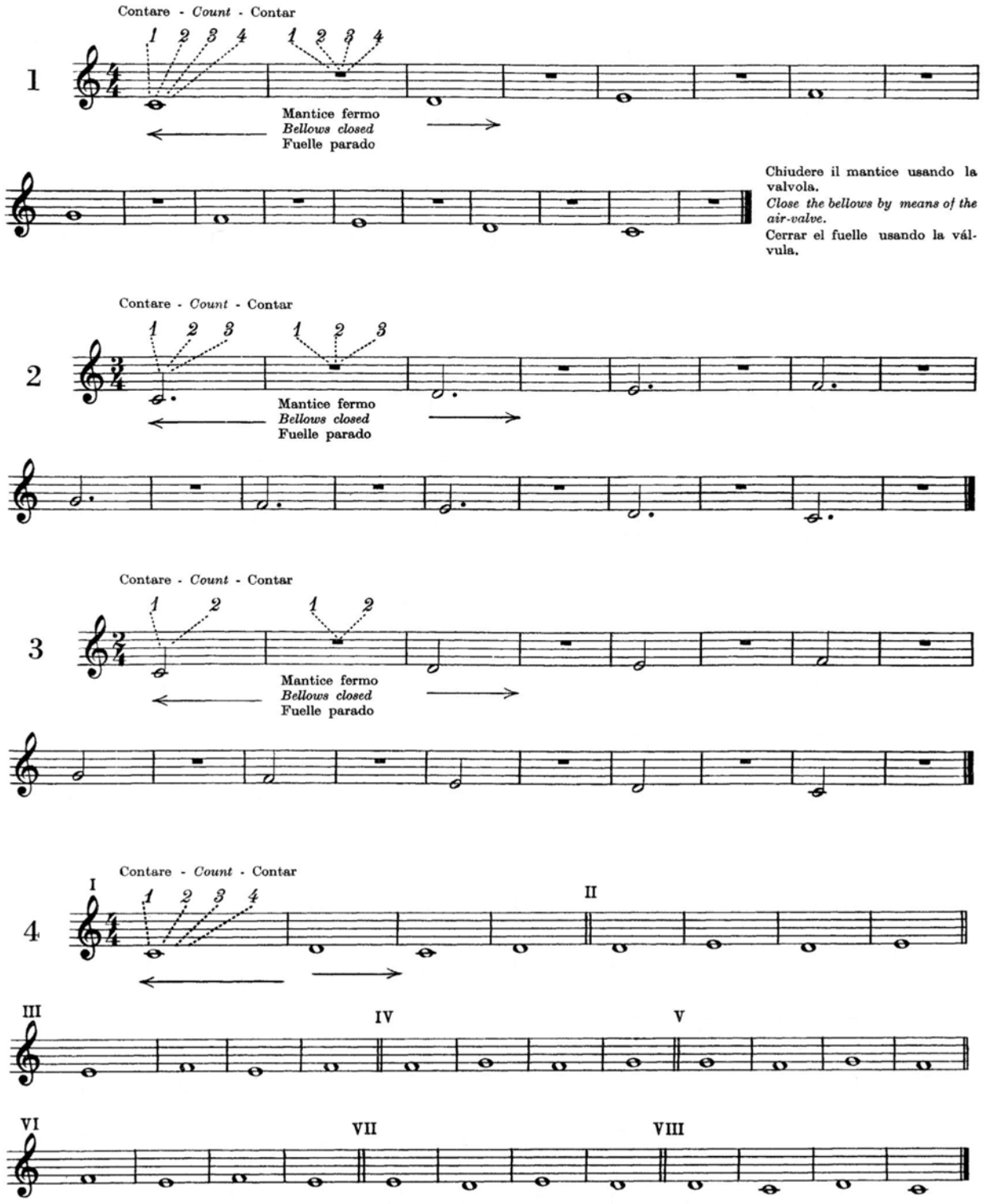
N.B. . *The numbers in roman figures placed above the notes are for the piano-keyboard while those in italics are for chromatic keyboard, that is, the buttons.*




Ripetere più volte ogni esercizio sino a quando le dita non avranno raggiunto una certa indipendenza.

*Repeat each exercise several times until the fingers have a confidence and indipendence of their own.*

Repetir varias veces cada ejercicio, hasta que los dedos hayan conseguido cierta independencia.

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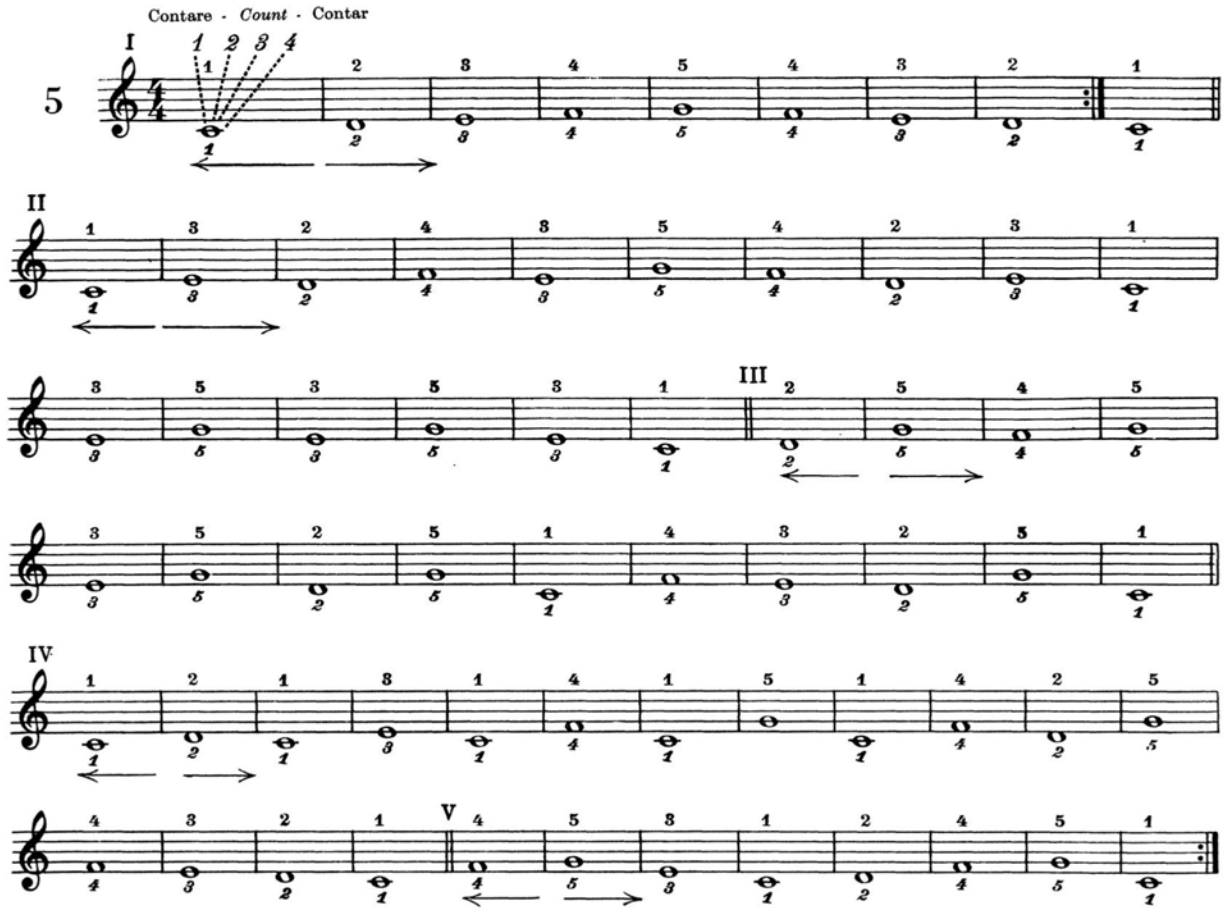
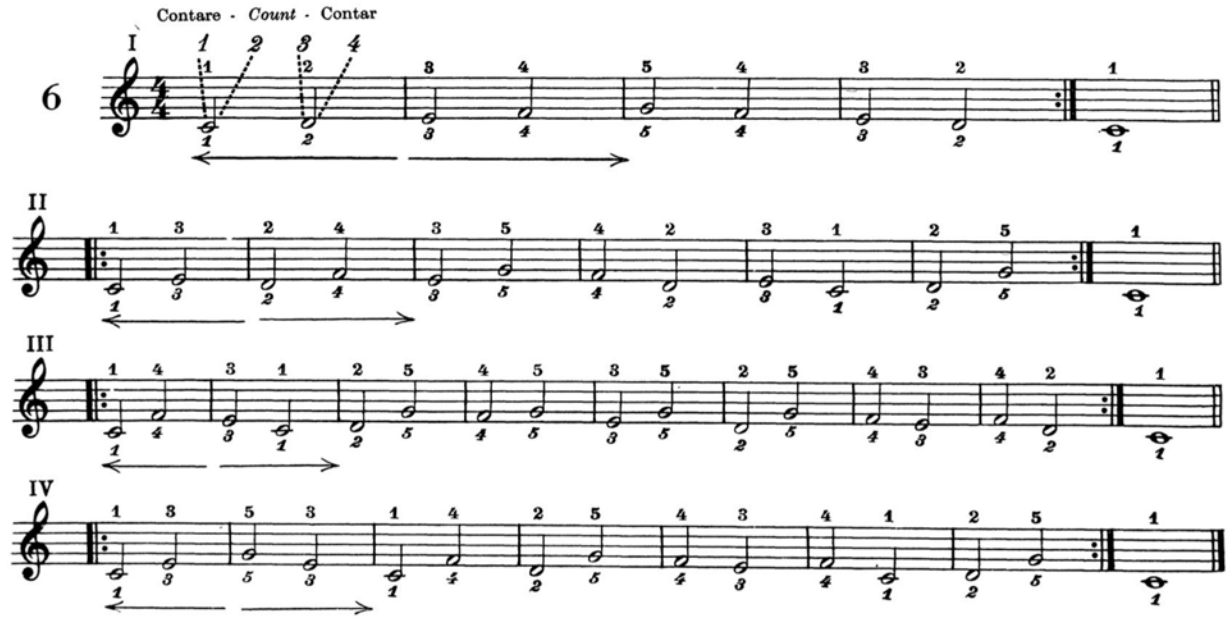
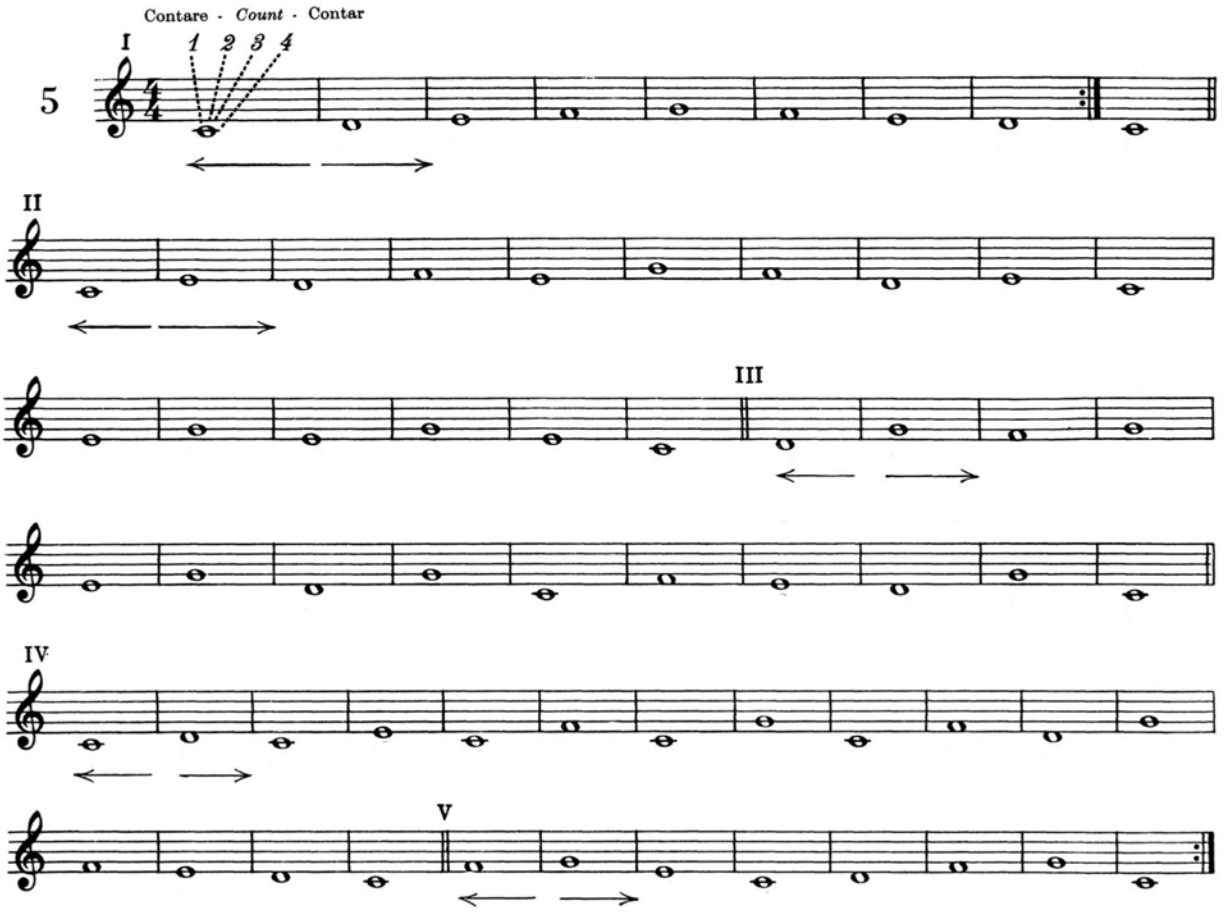
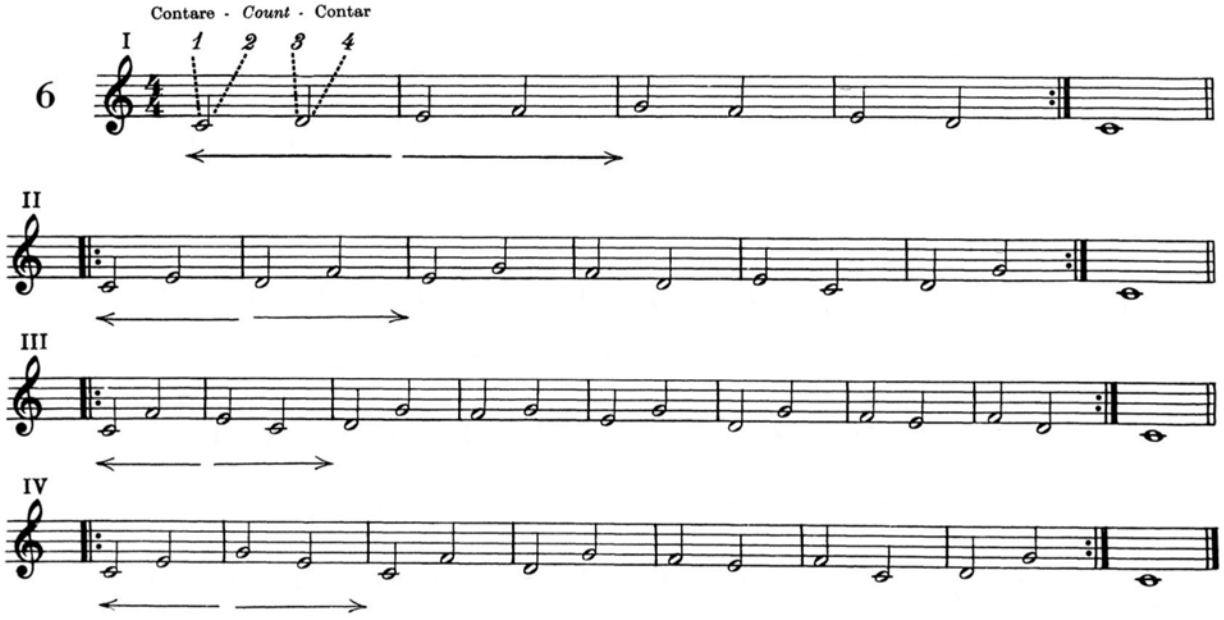
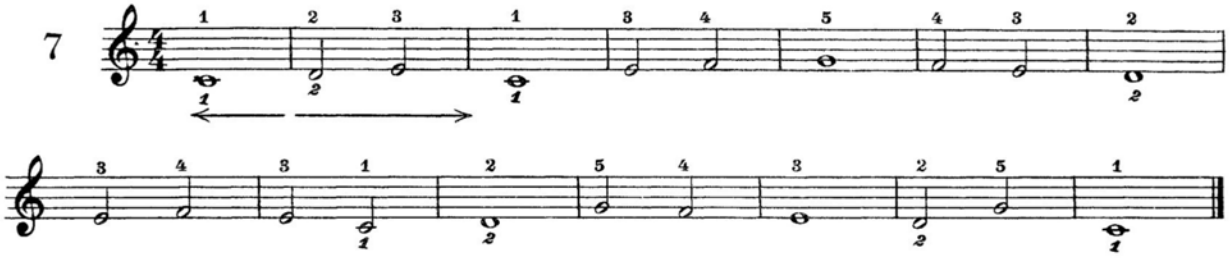

Contare - Count - Contar
I
5
II
III
IV
V


Contare - Count - Contar
I
6
II
III
IV


Contare - Count - Contar
I
1 2 3 4
5
II
III
IV
V

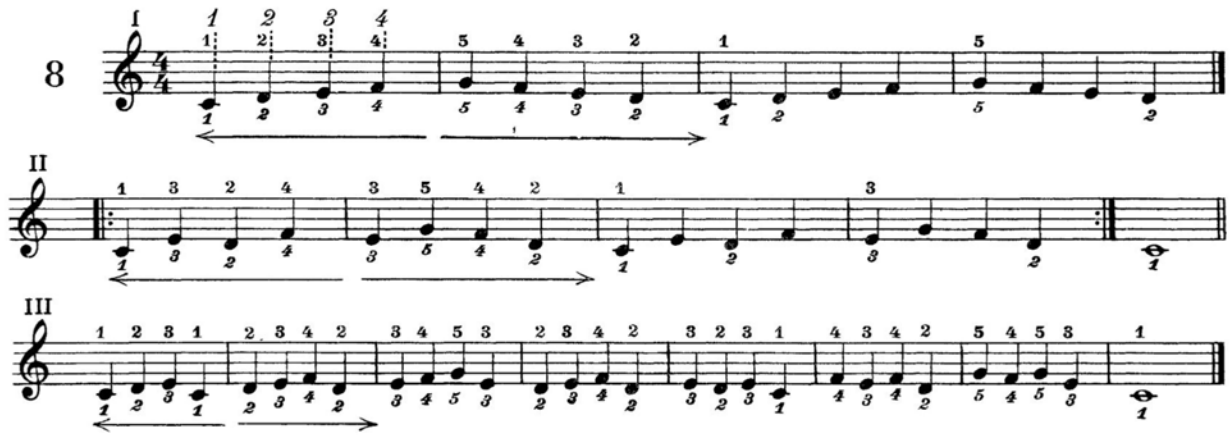

Contare - Count - Contar
I
1 2 3 4
6
II
III
IV

7



Contare - *Count* - Contar

8



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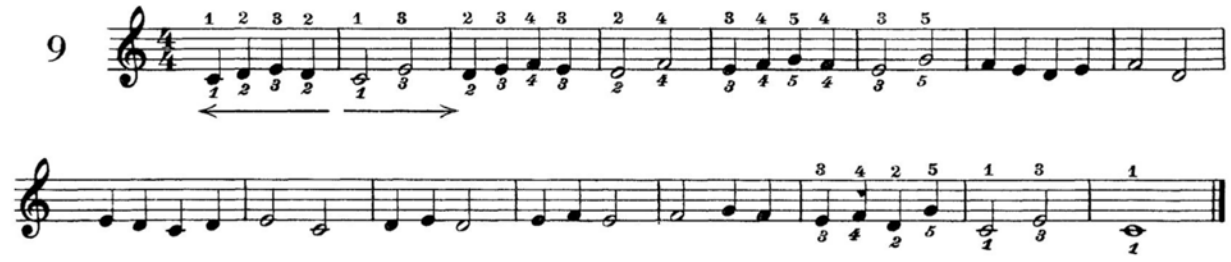

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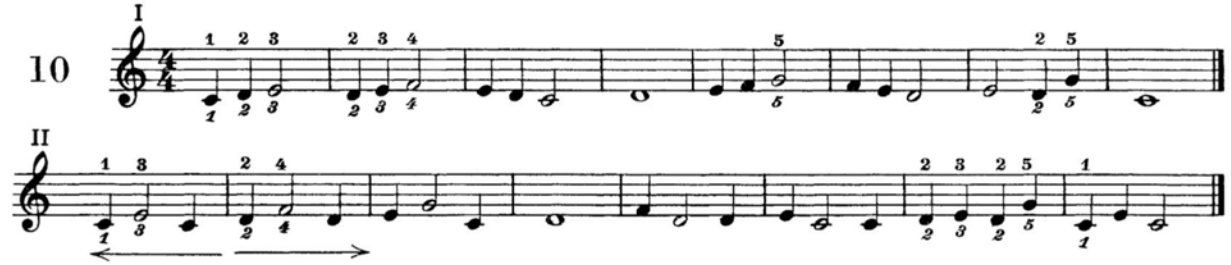
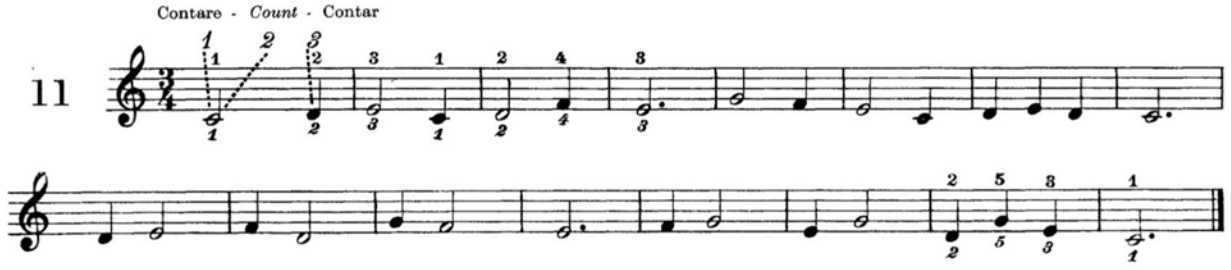
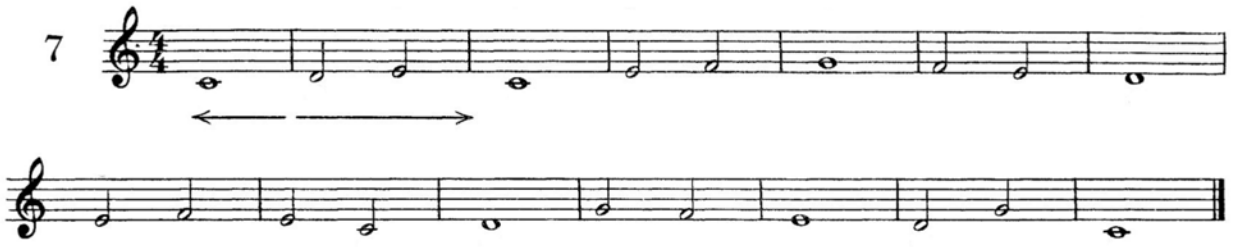


Contare - *Count* - Contar

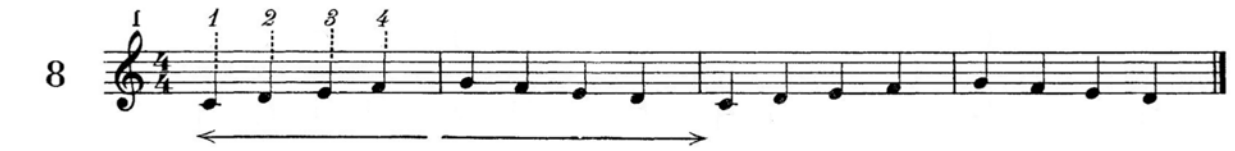
11

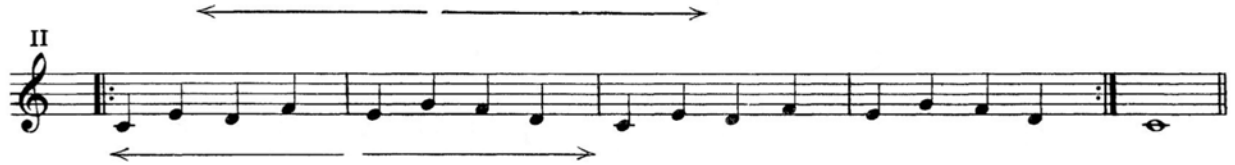


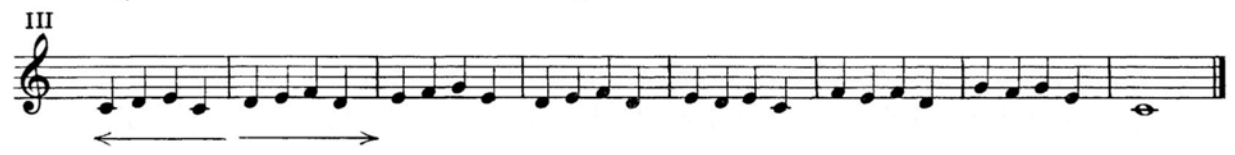


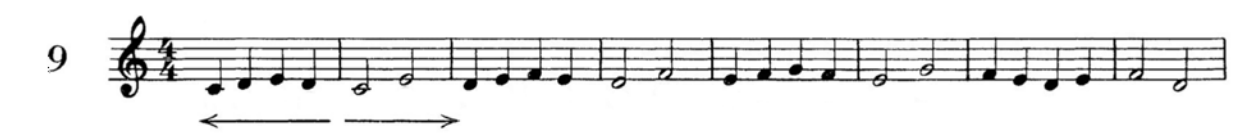


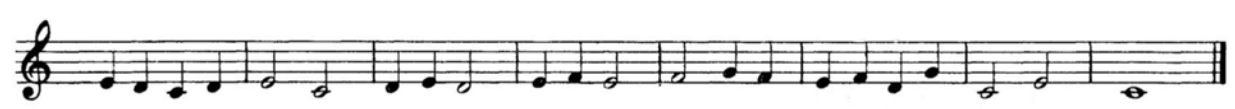

Contare - *Count* - Contar

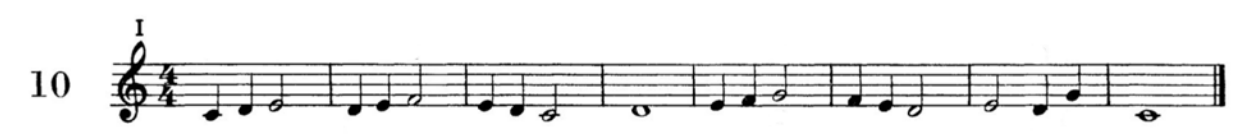


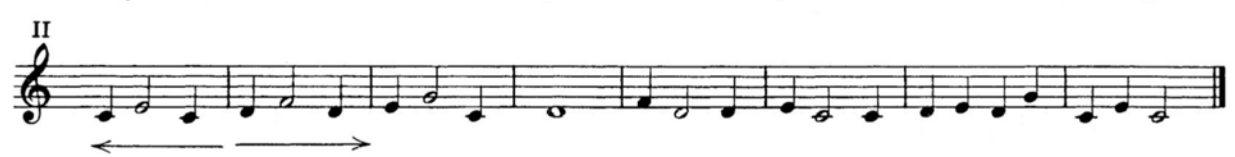



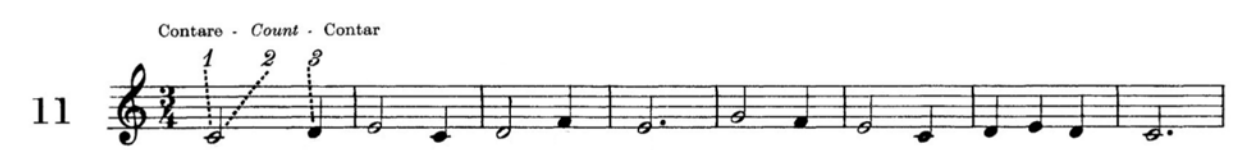



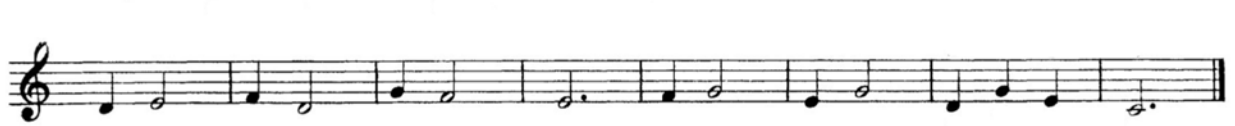






Contare - *Count* - Contar

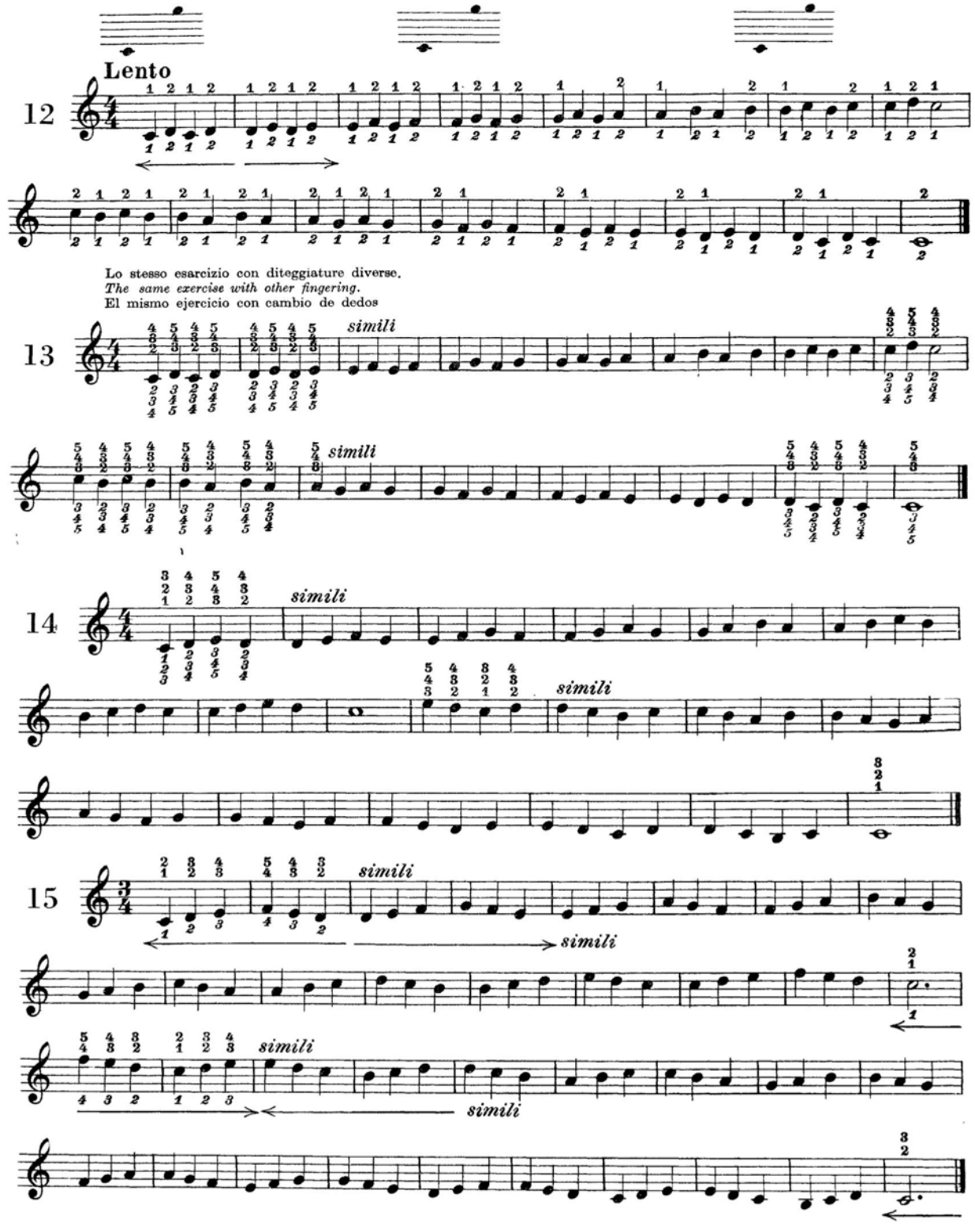


**ESERCIZI SUGLI INTERVALLI NELL'ESTENSIONE**

***EXERCISES IN EXTENDED INTERVALS***

**EJERCICIOS SOBRE LOS INTERVALOS DURANTE LAS EXTENSIONES**



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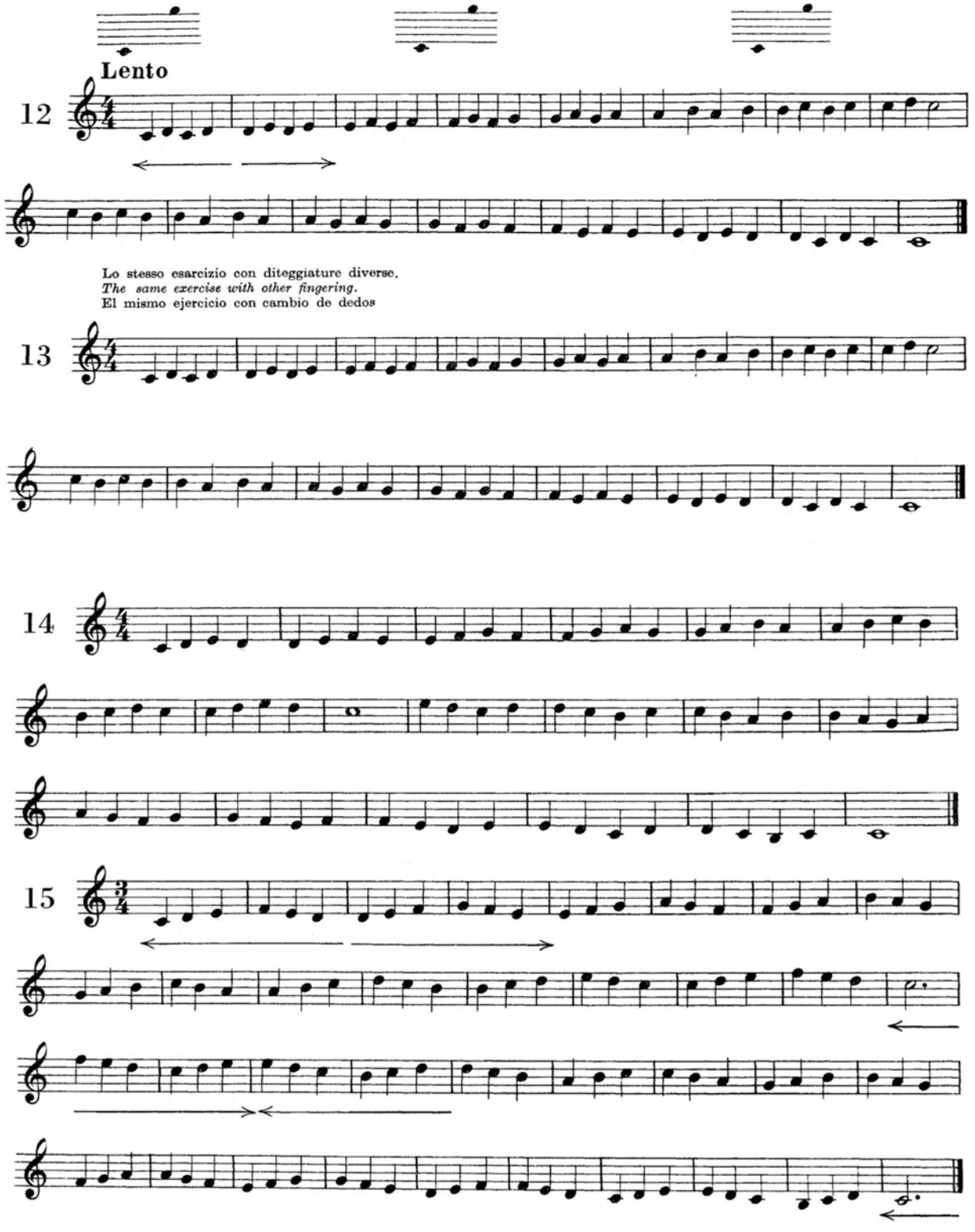
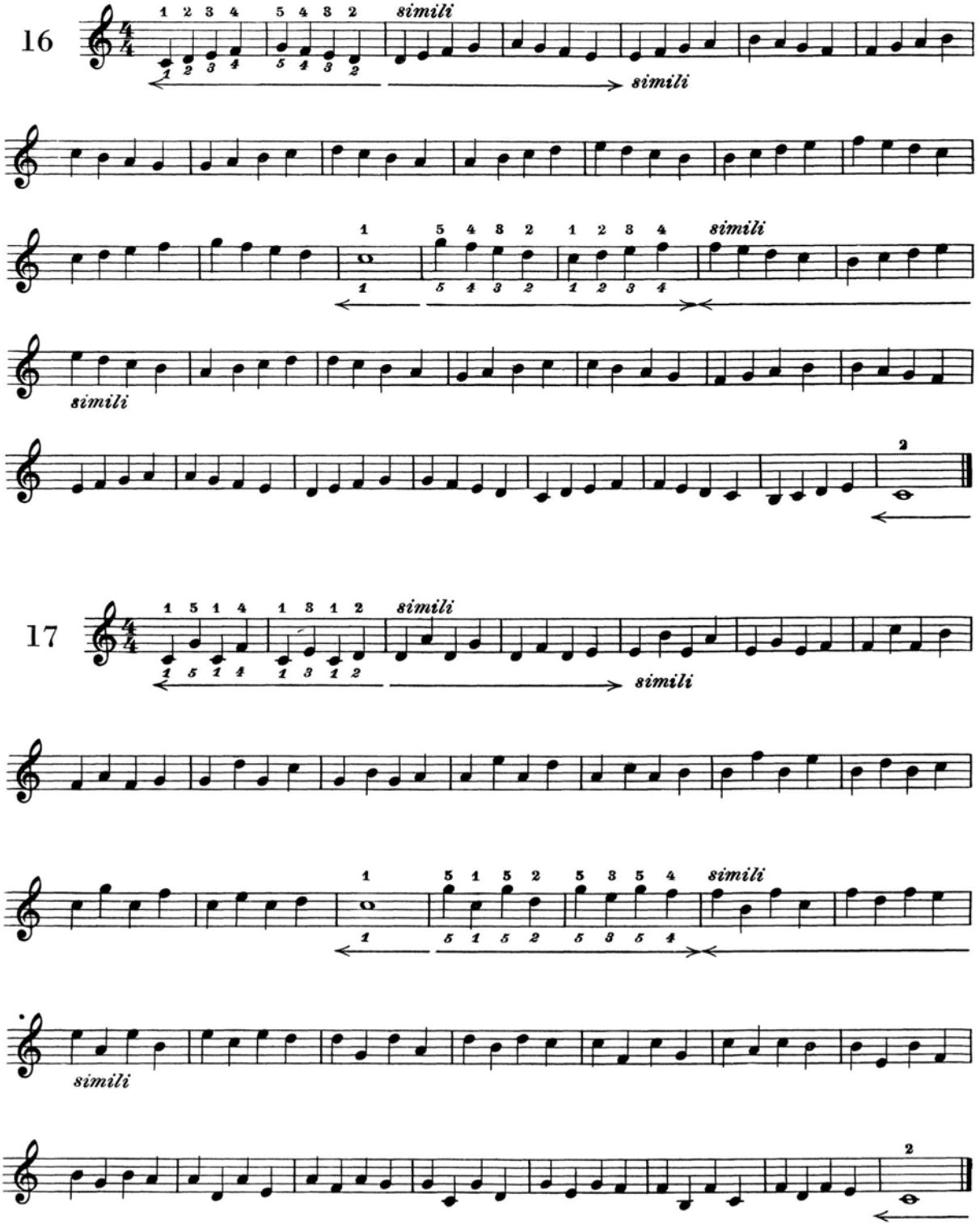
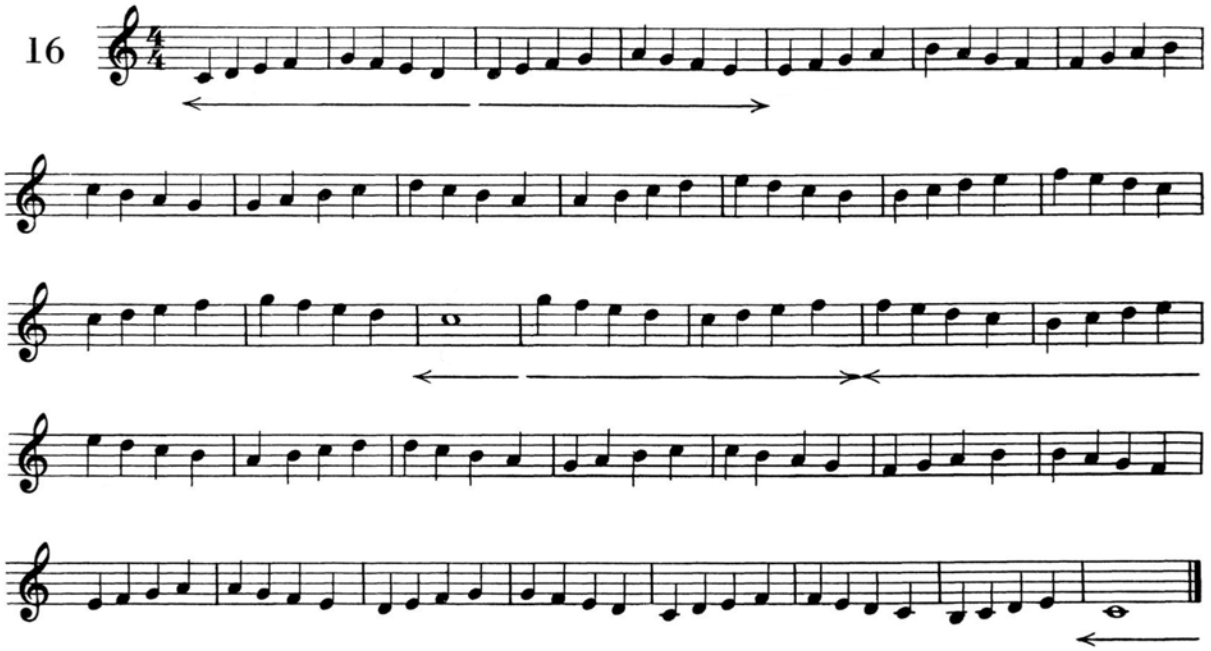


Inverture il mantice ogni due misure.
*Change the direction of the bellows for each measure.*
Cambiar la dirección del fuelle cada dos compases.



Inverture il mantice ogni due misure.
*Change the direction of the bellows for each measure.*
Cambiar la dirección del fuelle cada dos compases.

16



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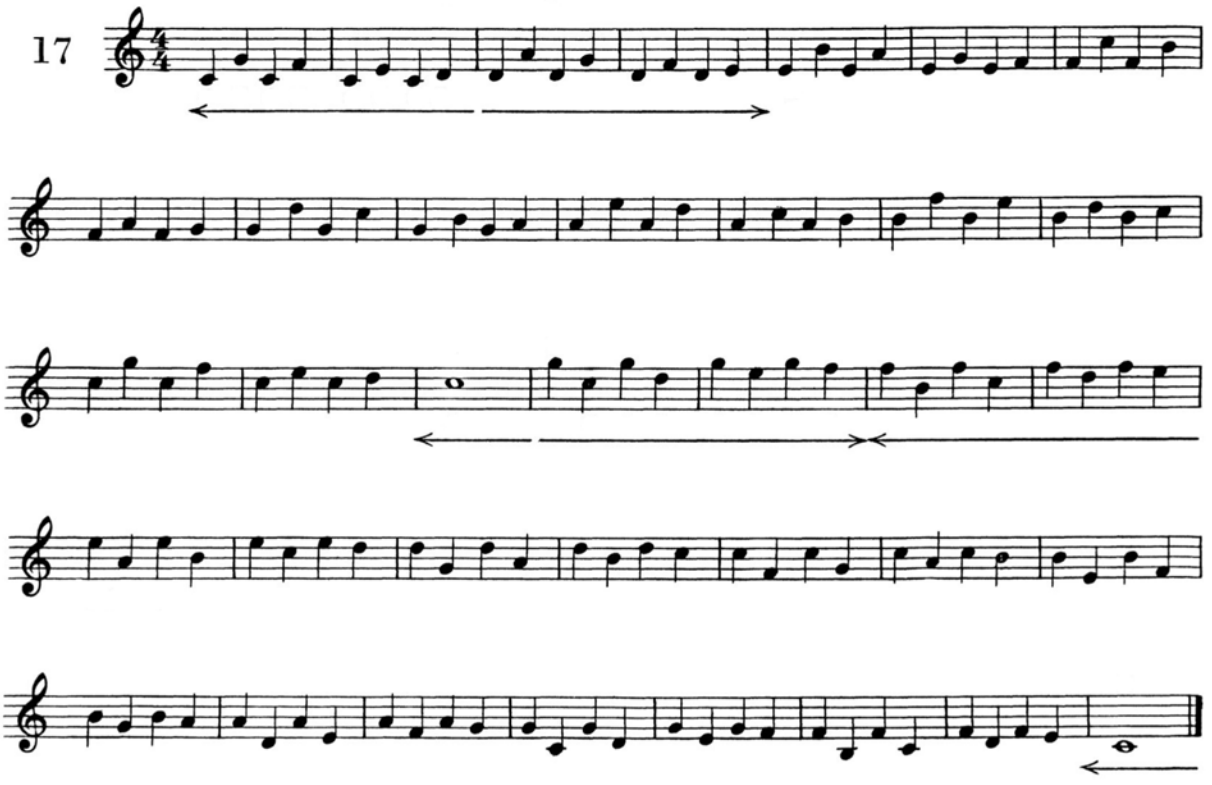
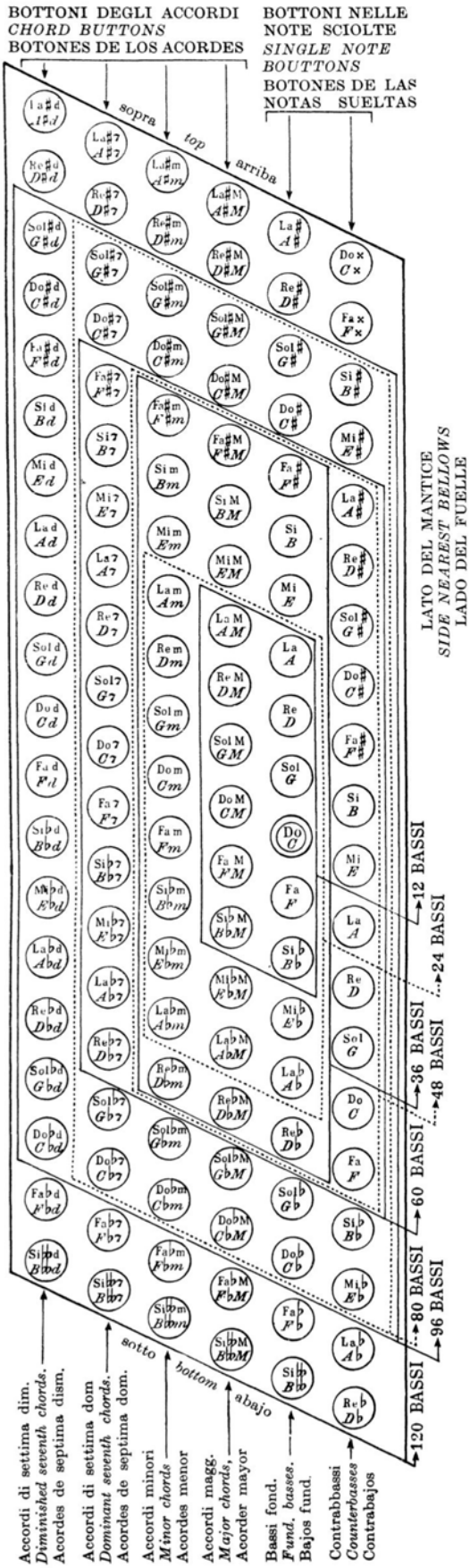





## BOTTONIERA DEI BASSI (MANO SINISTRA)
(SISTEMA ITALIANO)

## *THE BASS KEYBOARD (LEFTHAND)*
*(ITALIAN SYSTEM)*

## TECLADO DE L'ACOMPAÑAMIENTO (MANO IZQUIERDA)
(SISTEMA ITALIANO)

Sono in uso fisarmoniche con numero di bassi che varia a seconda delle dimensioni dello strumento.

Qui di fianco diamo uno schema di bottoniera a 12-24 36-48-60-80-96 e 120 bassi.

La bottoniera della fisarmonica si divide in due parti:

1.) Note sciolte (contrabbassi e bassi fondamentali - prima e seconda fila a partire dal mantice);

2.) Accordi (file successive).

Presentiamo, in questo grafico e nei seguenti, la bottoniera dei bassi e accordi, nella esatta posizione in cui trovasi la mano sinistra nel movimento ascendente e discendente.

*Accordions are made in various sizes. The number of buttons varies according to the size of the instrument.*

*Illustrated in the diagram on this page are the bass keyboards for instruments with 12–24–26–48–60–80–96–120 basses or, more properly, buttons for accompaniment.*

*This bass side of the Accordion is divided into two parts:*

*1.) Single notes (Counterbasses and Fundamentals on the two top lines nearest to the bellows):*

*2.) Chords (in successive keys).*

*In the diagram and following illustrations, the bass is shown in the same position as your lefthand will find the buttons as it moves up and down the keyboard.*

Existen acordeones con diferente número de bajos, según las dimensiones del instrumento.

En el esquema indicado en esta página se hallan contenidos los acordeones de 12-24-36-48-60-80-96 y 120 bajos.

Los botones de los bajos del acordeón se dividen en dos partes:

1.) Notas sueltas (contrabajos y bajos fundamentales, primera y segunda hilera a partir del lado del fuelle).

2.) Acordes (hileras sucesivas).

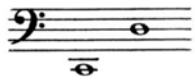
Indicamos en este gráfico y en los siguientes los botones de los bajos en la posición vertical en que se encuentra la mano izquierda con el acordeón puesto para tocar, favoreciendo el movimiento ascendente y descendente.

# CAPITOLO II — *CHAPTER II* — CAPÍTULO II

## BASSI FONDAMENTALI

Si trovano nella seconda fila (lato del mantice) disposti a distanza di quinte.
A metà della fila trovasi un bottone svasato : DO, dal quale ascendendo si hanno i bottoni delle tonalità con i Diesis e discendendo quelli delle tonálità con i Bemolli.

*a*) I bassi fondamentali (e i contrabbassi che studieremo a suo tempo) si scrivono nell'estensione :

Esempio 

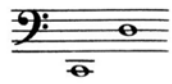
*b*) Qualora i bassi (e contrabbassi) debbano per una qualsiasi ragione essere scritti in una estensione che non sia quella suindicata, verranno preceduti dalle lettere *B.S.* per evitare che si confondano con gli accordi:

*c*) Eseguire i seguenti esercizi appoggiando le dita 2, 3, 4 e 5 rispettivamente sui bottoni di Re, Sol, Do e Fa. Non allontanare mai le dita dai bottoni per non perdere l'orientamento.

## *FUNDAMENTAL BASSES*

*The second row of buttons, counting from the bellows, consists of Fundamental notes. These progress in fifths.*
*In the middle of this row is usually found a marked button, this is C. Going above this, we have bottons in keys containing sharps in their signatures whilst going downwards from this marked button, we have buttons in keys containing flats in their signatures.*

a) *The Fundamental basses and in consequence, the Counterbasses (which will be studied later in this book), are written as in the example below up to and including the middle line of the bass clef:*

*Example* 

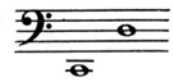
b) *If, however, these basses and Counterbasses are written above the middle line of the bass clef as defined in (a), then they are preceded by the letters B. S. (Bass solo) in order not to confuse them with chords:*

*c*) *Play the following exercises using the fingers 2, 3, 4 and 5 respectively on the notes D, G, C and F. In order to reach these buttons, stretch the fingers without moving the hand.*

## BAJOS FUNDAMENTALES

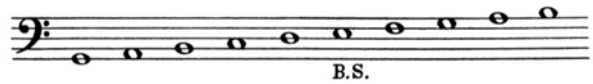
En la segunda hilera de botones del lado del fuelle las notas se encuentran a una distancia de quinta en quinta. Hacia la mitad del teclado de los bajos se encuentra el botón : DO. A partir del mismo, subiendo se encuentran los botones correspondientes a las tonalitades con sostenidos y bajando las tonalidades con bemoles.

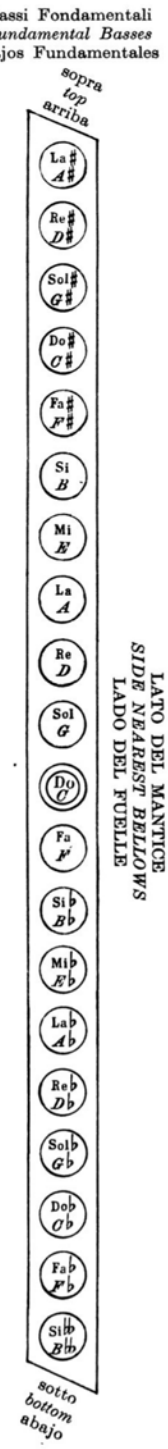
*a*) Los bajos fundamentales (y los contrabajos que estudiaremos a su debido tiempo) se escriben en esta extensión:

Ejemplo 

*b*) Cuando los bajos (y contrabajos) deban ser por cualquier razón escritos en una extensión que no sea la indicada, serán precedidos de las letras *B. S.* para evitar que se confundan con los acordes:

Esempio
*Example*
Ejemplo

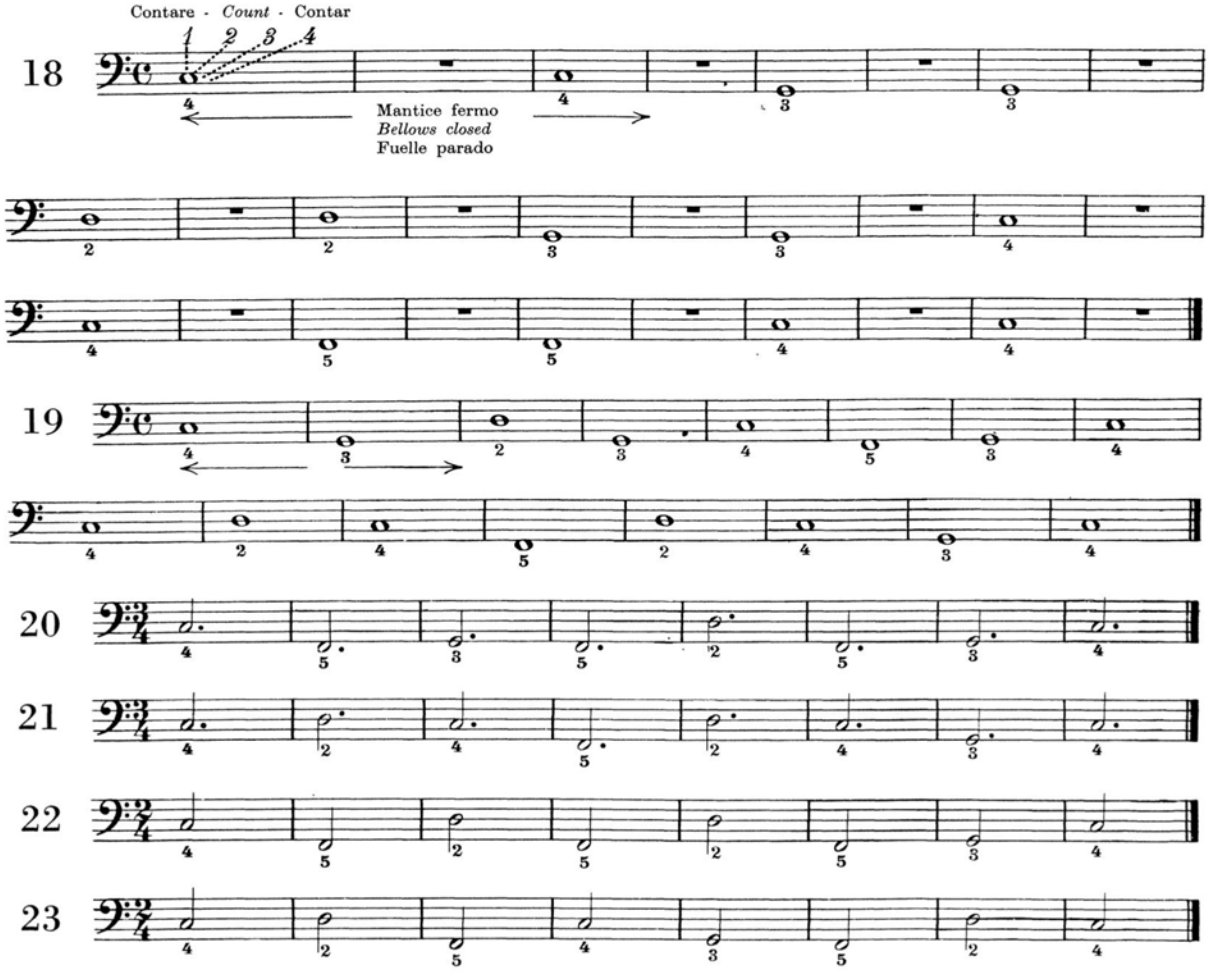


## ESERCIZI PER LA MANO SINISTRA

## *EXERCISES FOR THE LEFTHAND*

## EJERCICIOS PARA LA MANO IZQUIERDA




BASSI SOLI (staccati)

*a*) La mano rimanga nella posizione degli esercizi precedenti.

*b*) Eseguire le note staccate, cioè brevissime (vedi cap. IV lett. A) senza però allontanare le dita dai bottoni.

*BASS SOLOS* (*staccato*)

a) *Ensure that the hand maintains the same position throughout the following exercises.*

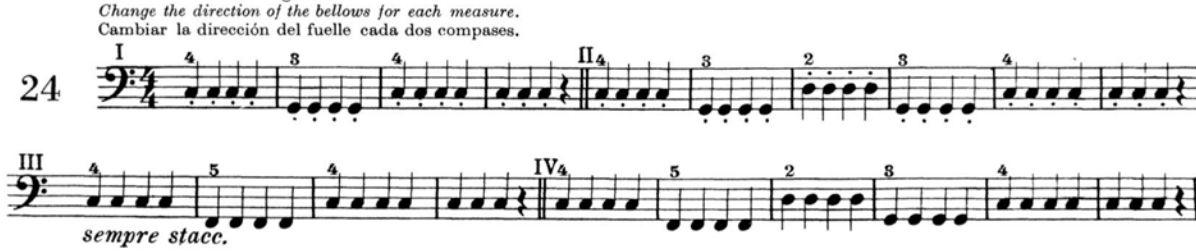
b) *Play the notes staccato, that is to say, keep them very short without the fiingers staying too lonq on each button.* (*See Chapter IV, letter A*).

BAJOS SOLOS (staccato)

*a*) La mano estará en la misma posición que los ejercicios precedentes.

*b*) Ejecutar las notas en staccato, es decir brevisimas, (Cap. IV letra A) sin alejar los dedos de los botones.

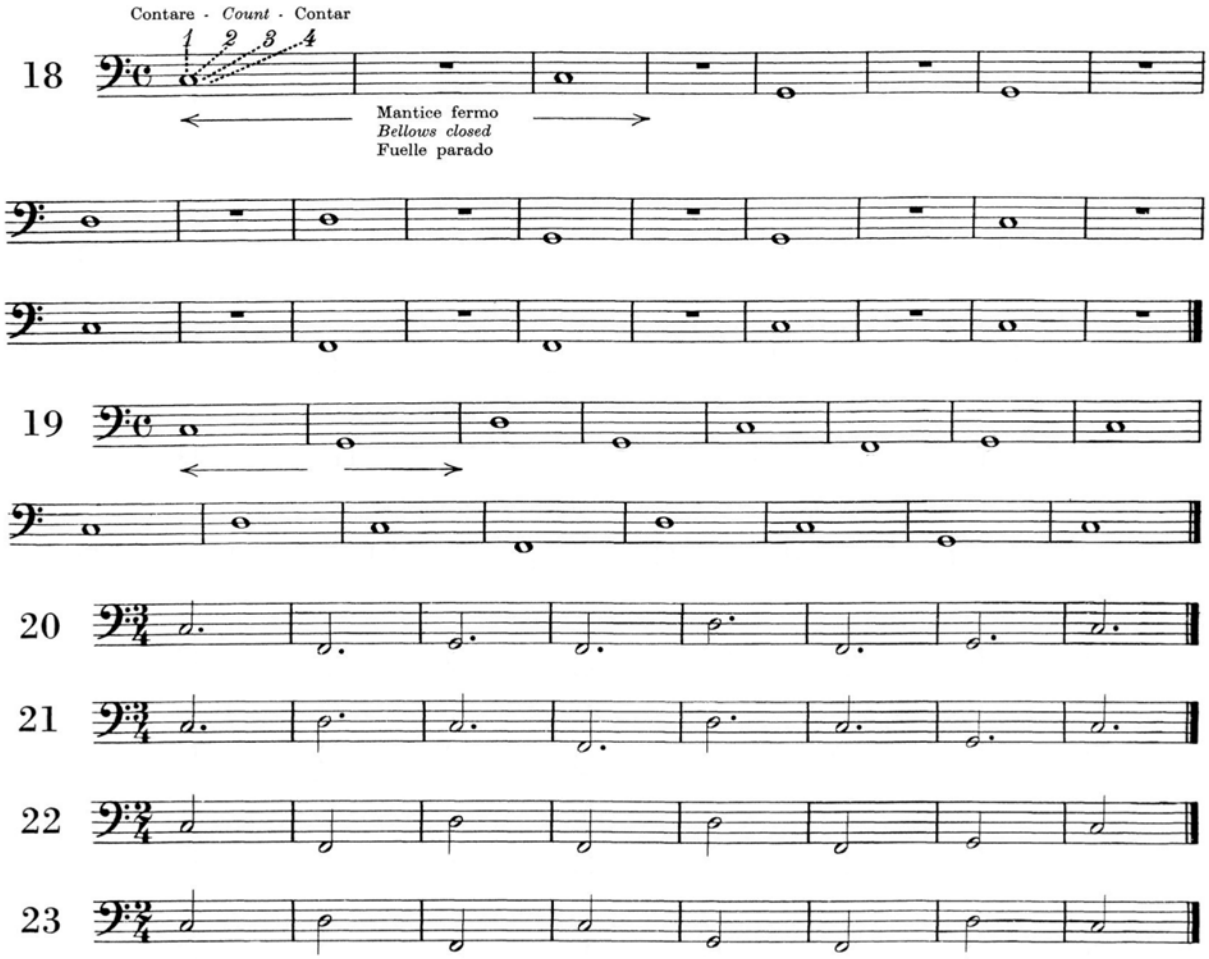
Invertire il mantice ogni due misure.
*Change the direction of the bellows for each measure.*
Cambiar la dirección del fuelle cada dos compases.



**ESERCIZI PER LA MANO SINISTRA**

***EXERCISES FOR THE LEFTHAND***

**EJERCICIOS PARA LA MANO IZQUIERDA**

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a) *Ensure that the hand maintains the same position throughout the following exercises.*

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BAJOS SOLOS (staccato)

*a*) La mano estará en la misma posición que los ejercicios precedentes.

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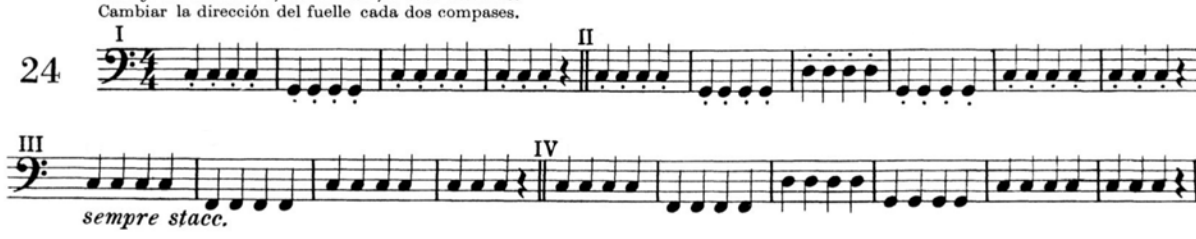
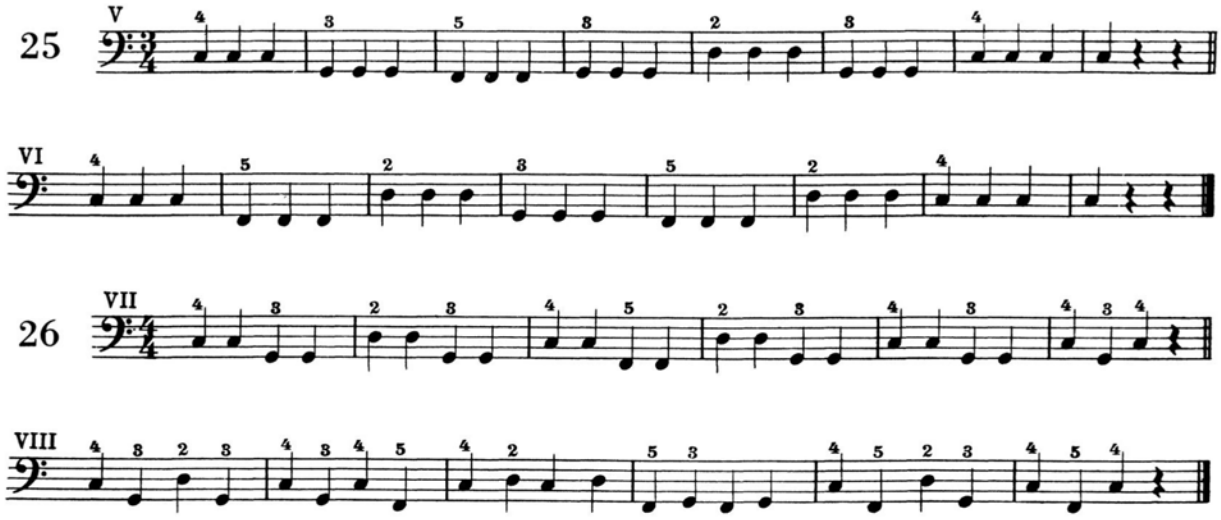
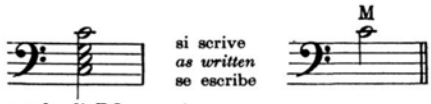


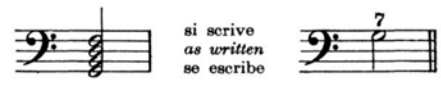



## GLI ACCORDI

*a*) Ogni bottone produce un accordo di 3 o 4 note a seconda della specie dell'accordo e del tipo di strumento.




accordo di DO maggiore
*C major chord*
acorde en DO mayor



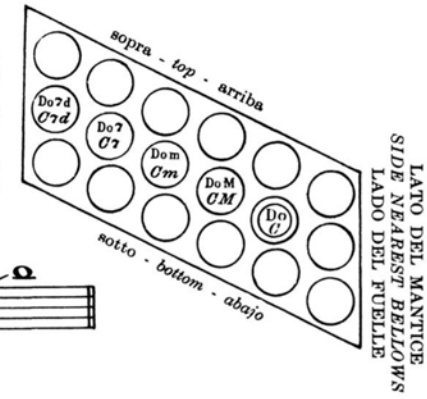

accordo di SOL Settima dominante
*G dominant seventh chord*
acorde de SOL Séptima dominante

Vedi lettere *B.C.D.* di questa parte.
*See* B.C.D. *of this part.*
Ver letras *B. C. D.* de esta parte.

*b*) Gli accordi prendono il nome dal basso fondamentale a fianco del quale si trovano. Esempio:

b) *The chords receive their names from the Fundamental basses in the same row. Example:*

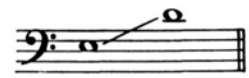
*b*) Los acordes toman el nombre del bajo fundamental, al lado del cual se encuentran. Ejemplo:




*c*) Gli accordi si scrivono nella seguente estensione con una sola nota, quella dalla quale prendono il nome.

c) *All chords are signified by single notes which give their names to the chord.*

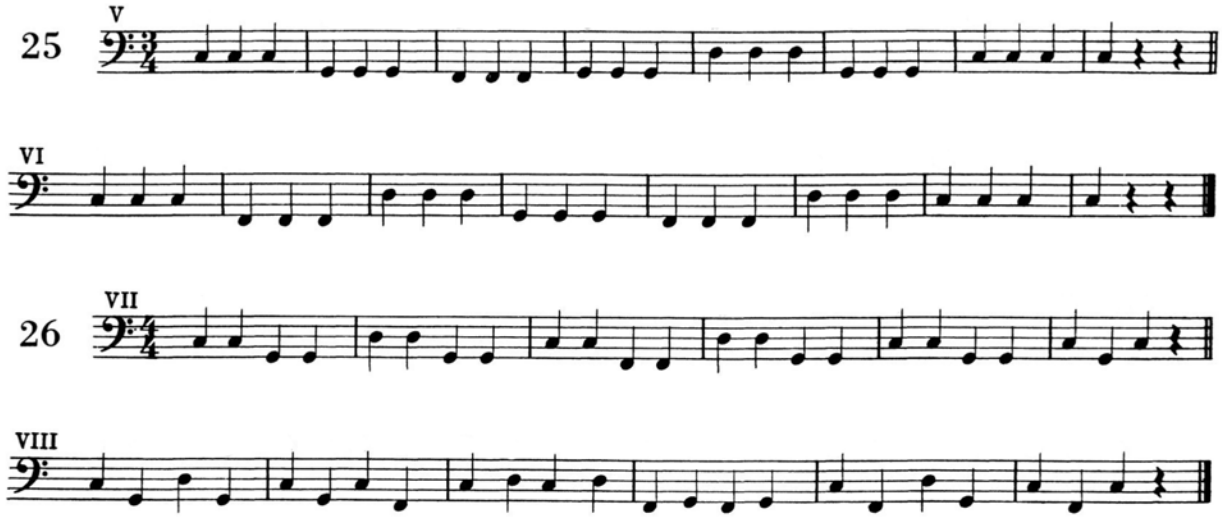
*c*) Los acordes se escriben con una sola nota, de la cual toman el nombre.



*d*) La specie degli accordi viene indicata con segni convenzionali posti sopra le note:
M Accordo Maggiore
m Accordo minore
7 Accordo di settima dominante
d Accordo di settima diminuita
Questa è la notazione internazionale. Ne esiste però un'altra di uso abbastanza frequente:
\+ Accordo Maggiore
— Accordo minore
S Accordo di settima dominante
7dim. Accordo di settima diminuita

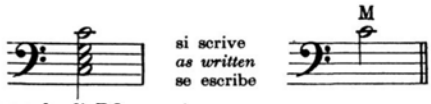
d) *The various types of chord are signified by a conventional sign above the note:*
*M Major chord*
*m Minor chord*
*7 Dominant Seventh chord*
*d Diminished Seventh chord*
*This is the international for chord. Actually there are other signs in usage:*
\+ *Major chord*
— *Minor chord*
*S Dominant Seventh chord*
*7dim Diminished Seventh chord*

*d*) El género de los acordes está indicado con signos convencionales, puestos encima de la nota:
M Acorde mayor
m Acorde menor
7 Acorde de séptima dominanto
d Acorde de séptima disminuida
Esta és la notación internaciónal. Pero existe otra de uso bastante frecuente:
\+ Acorde Mayor
— Acorde menor
S Acorde de séptima dominante
7dim. Acorde de séptima disminuida

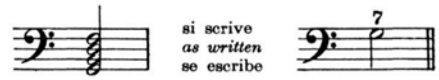



## GLI ACCORDI

*a*) Ogni bottone produce un accordo di 3 o 4 note a seconda della specie dell'accordo e del tipo di strumento.




accordo di DO maggiore
*C major chord*
acorde en DO mayor



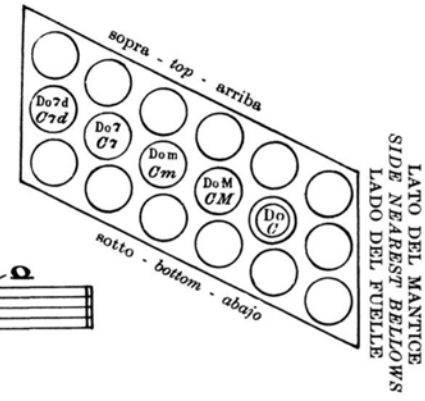

accordo di SOL Settima dominante
*G dominant seventh chord*
acorde de SOL Séptima dominante

Vedi lettere *B.C.D.* di questa parte.
*See* B.C.D. *of this part.*
Ver letras *B. C. D.* de esta parte.

*b*) Gli accordi prendono il nome dal basso fondamentale a fianco del quale si trovano. Esempio:

b) *The chords receive their names from the Fundamental basses in the same row. Example:*

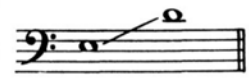
*b*) Los acordes toman el nombre del bajo fundamental, al lado del cual se encuentran. Ejemplo:




*c*) Gli accordi si scrivono nella seguente estensione con una sola nota, quella dalla quale prendono il nome.

c) *All chords are signified by single notes which give their names to the chord.*

*c*) Los acordes se escriben con una sola nota, de la cual toman el nombre.



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## L'ACCORDO MAGGIORE

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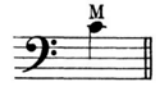



Esercizio con bassi ed accordi simultanei da eseguire ben staccati. Tenendoli si provocherebbe un'eccessiva perdita d'aria dal mantice, e ne risulterebbe un suono troppo pesante.

## *THE MAJOR CHORD*

*This is indicated by a single note of the same name as its Fundamental bass and is indicated by M. Example:*

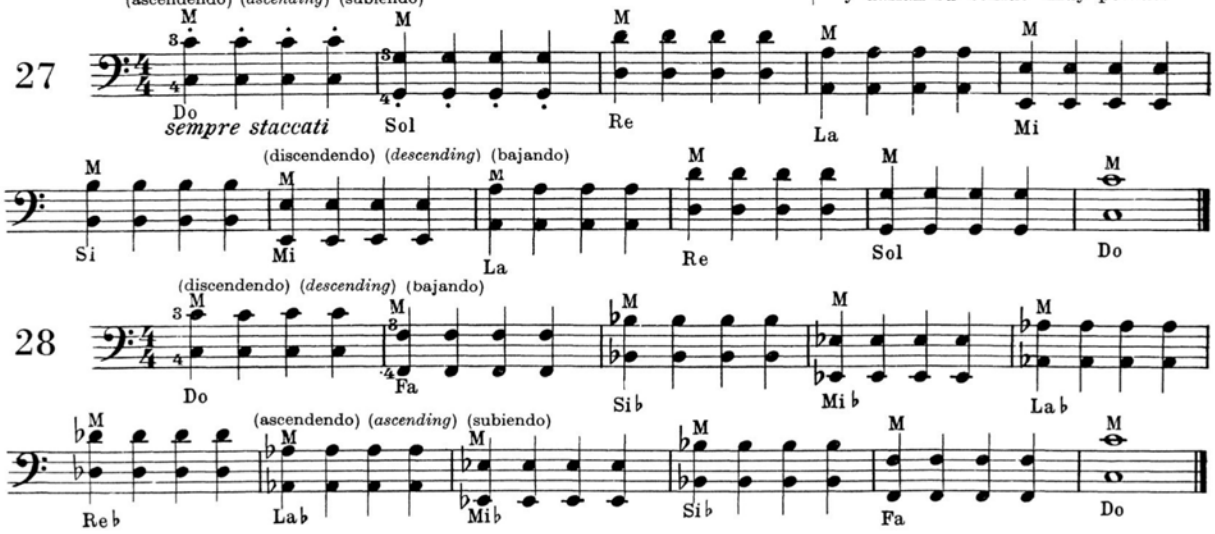
*Exercise for using for both Fundamental Bass and Major chord. To be played staccato. There is no need to give excessive air to the bellows otherwise the resulting sound will be too loud.*

## EL ACORDE MAYOR

Es el primero al lado del bajo fundamental y se indica con la letra M. Ejemplo:

Ejercicio con bajos y acordes simultáneos. Ejecutarlos bien cortos, ya que de retenerlos demasiado provocarían excesiva pérdida de aire del fuelle y darían su sonido muy pesado.

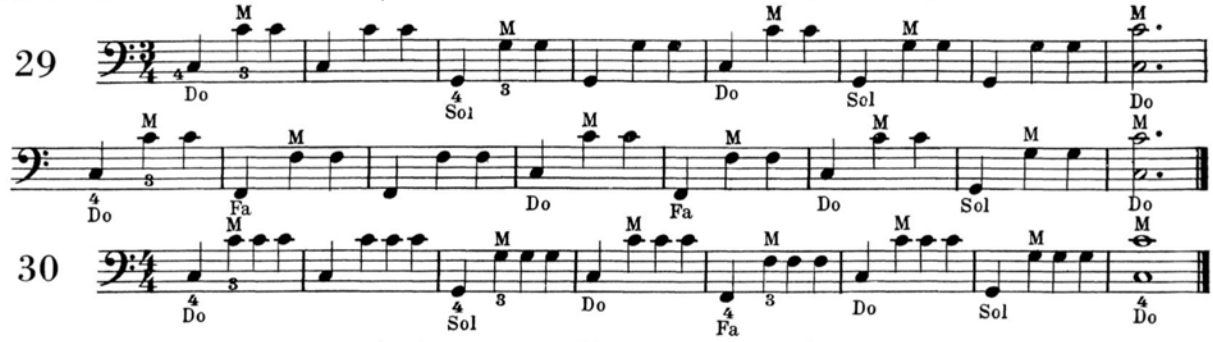
Invertire il mantice ogni due misure.
*Change the direction of the bellows for each measure.*
Cambiar la dirección del fuelle cada dos compases.




Ripetere più volte e farne un esercizio giornaliero eseguendolo a memoria.
È un esercizio utile per la conoscenza delle tonalità e per l'impostazione della mano sinistra.

*This exercise should be repeated several times a day until it can be played from memory.*
*It is very useful to get the lefthand used to being in the correct position.*

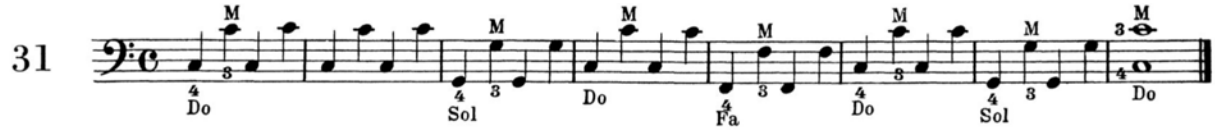
Repetir el ejercicio tantas veces como sea necesario hasta saberlo de memoria. Es un ejercicio muy conveniente para el conocimiento de las tonalidades y para la colocacion de la mano izquierda.




Tempo ordinario (la notazione è = a $\frac{4}{4}$

*Common Time. 4/4*
*Four beats to the measure.*

Compás corriente o compasillo (la notacion es = a $\frac{4}{4}$



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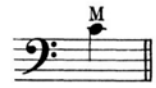


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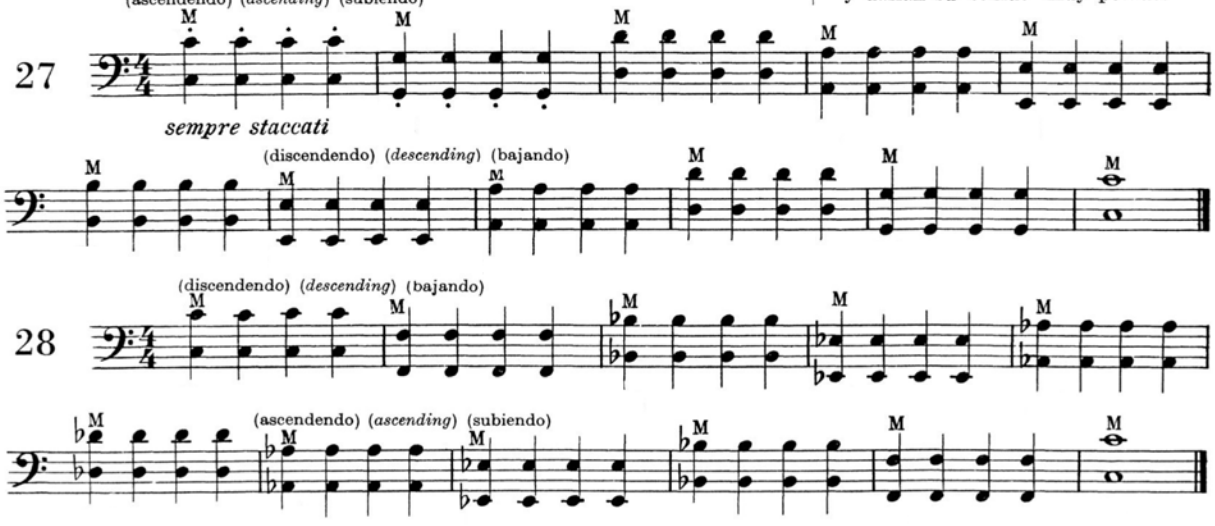


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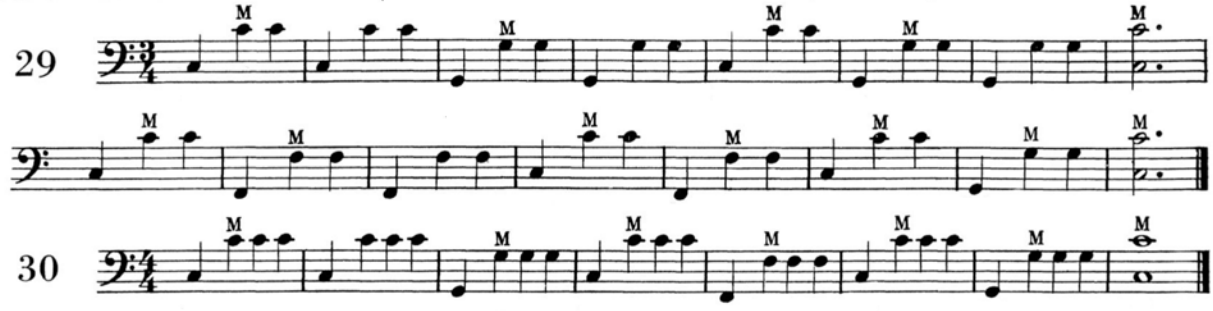


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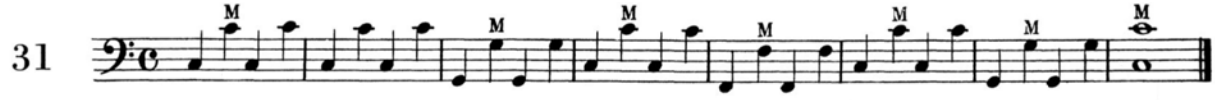


# CAPITOLO III — *CHAPTER III* — CAPÍTULO III

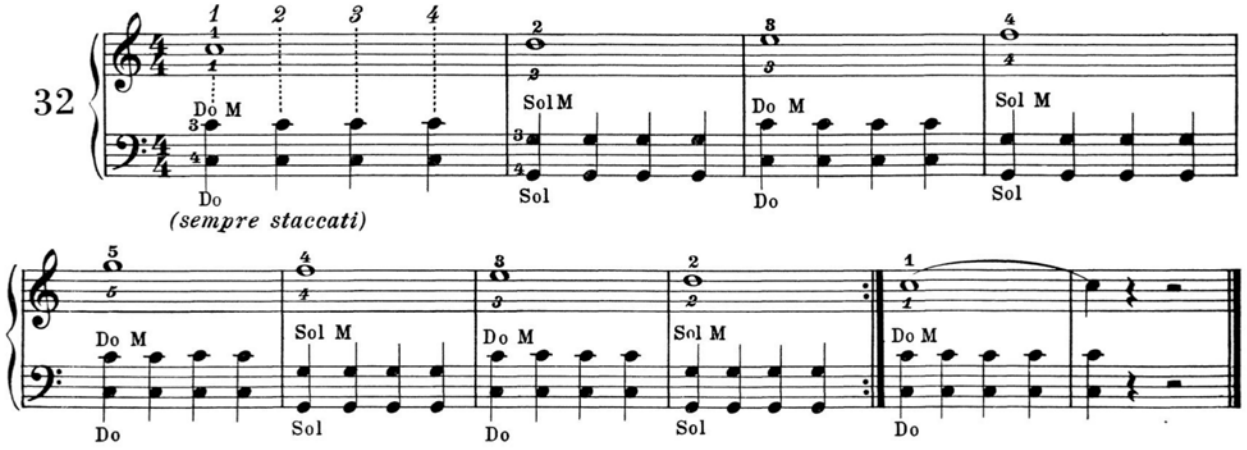
## ESERCIZI A MANI UNITE — *EXERCISES FOR BOTH HANDS* — EJERCICIOS A MANOS JUNTAS

Gradi congiunti con accompagnamenti diversi. | *Successive notes with bass accompaniment.* | Movimiento por grados conjuntos con accompañamientos diversos.

Invertire il mantice ogni due misure.
*Change the direction of the bellows for each measure.*
Cambiar la dirección del fuelle cada dos compases.

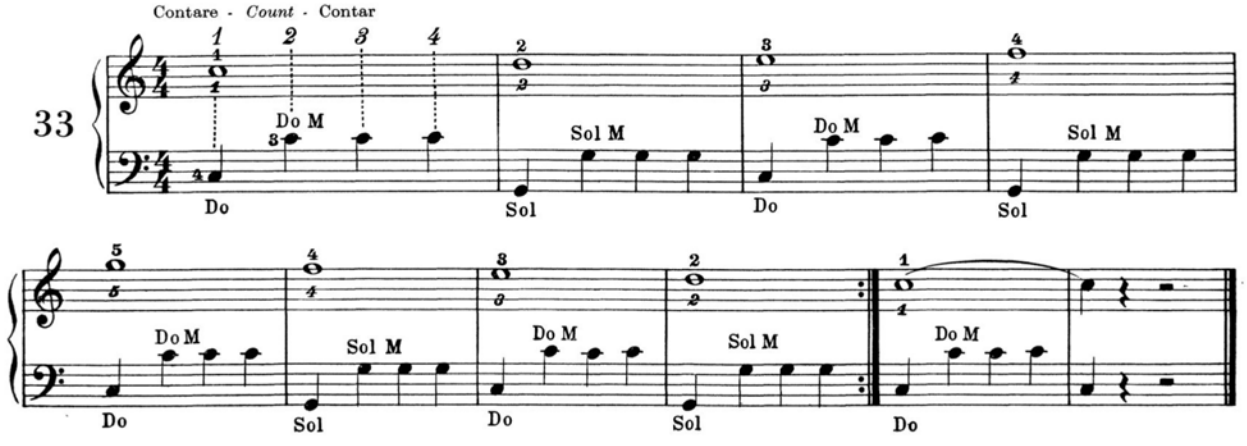
Contare - *Count* - Contar

32



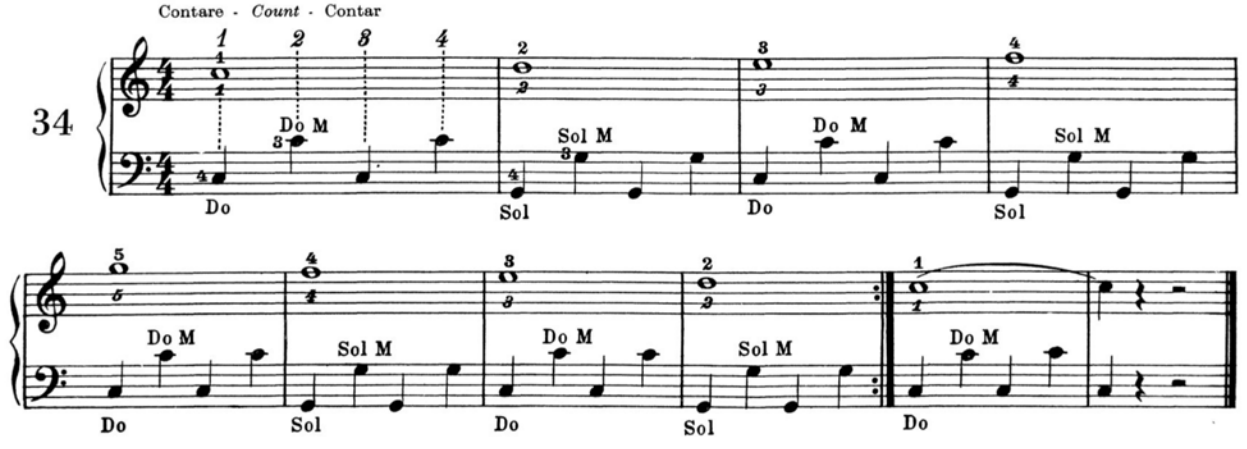

Contare - *Count* - Contar

33




Contare - *Count* - Contar

34



# CAPITOLO III

## ESERCIZI A MANI UNITE

Gradi congiunti con accompagnamenti diversi.

# *CHAPTER III*

## *EXERCISES FOR BOTH HANDS*

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# CAPÍTULO III

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Invertire il mantice ogni due misure.
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Cambiar la dirección del fuelle cada dos compases.

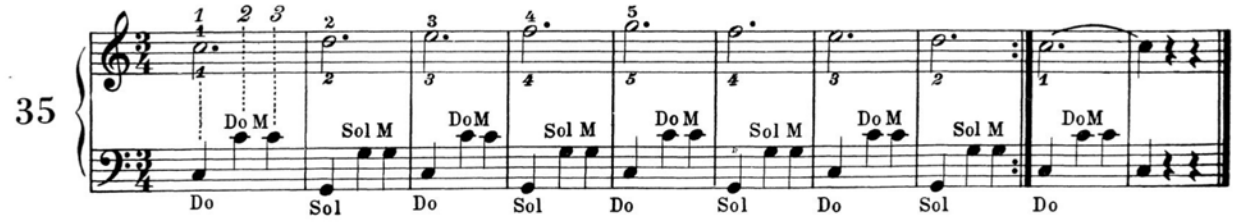
32

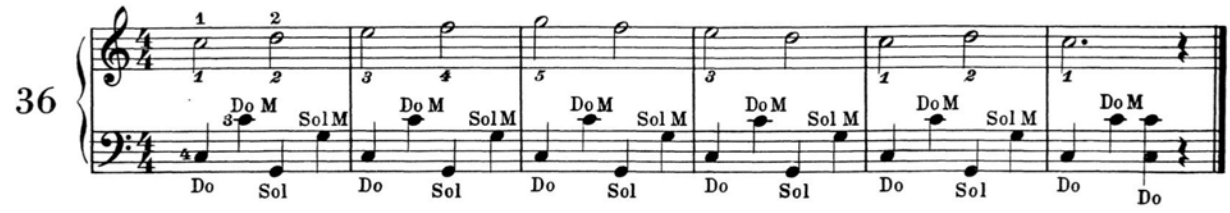
*(sempre staccati)*

33

34

Contare - *Count* - Contar



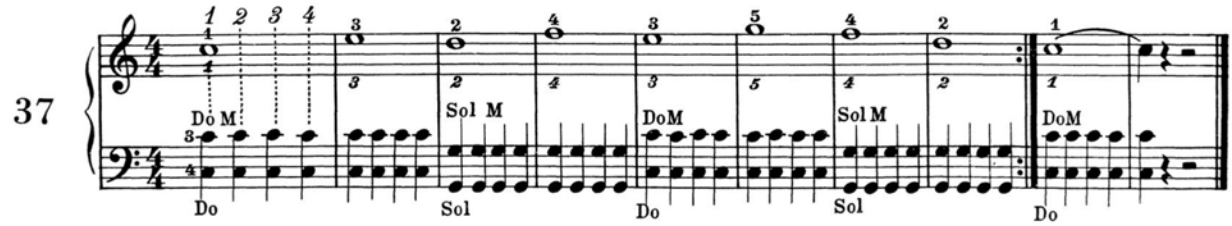

**ESERCIZI CON NOTE ALTERNATE**

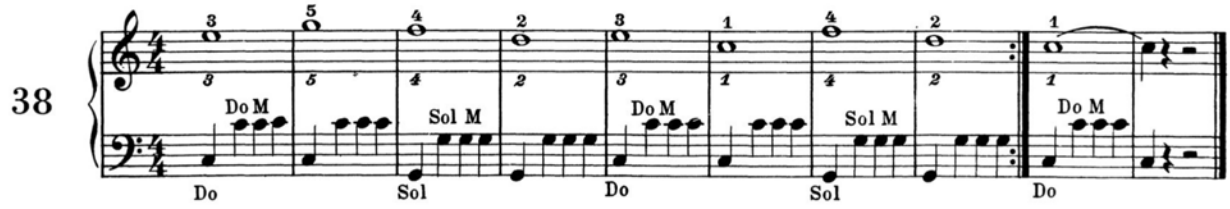
***EXERCISES WITH ALTERNATE NOTES***

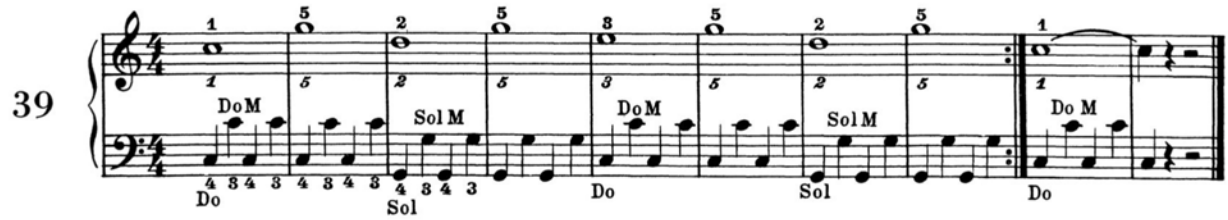
**EJERCICIOS CON NOTAS ALTERNADAS**

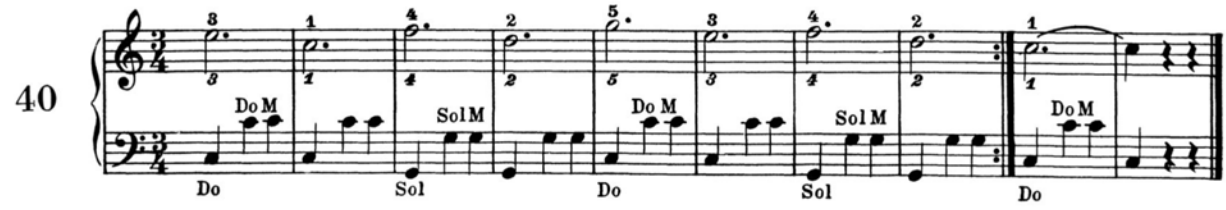
Invertire il mantice ogni due misure.
*Change the direction of the bellows for each measure.*
Cambiar la dirección del fuelle cada dos compases.

Contare - *Count* - Contar



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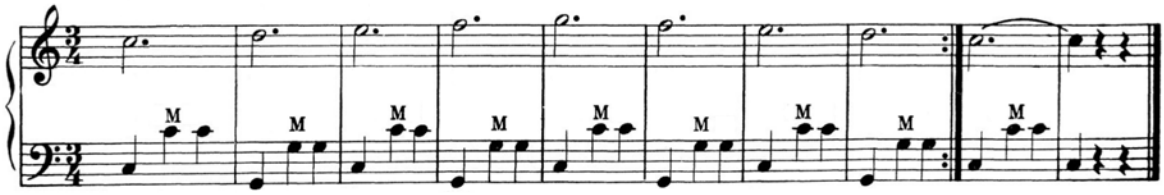

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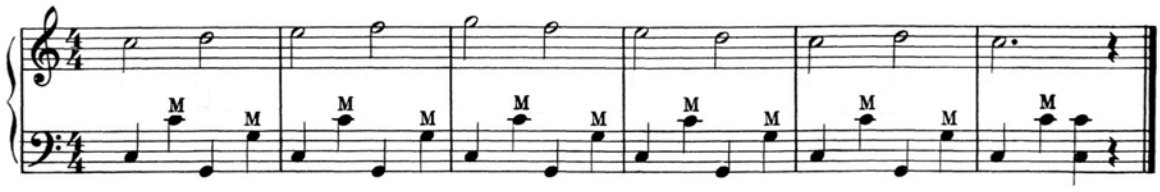


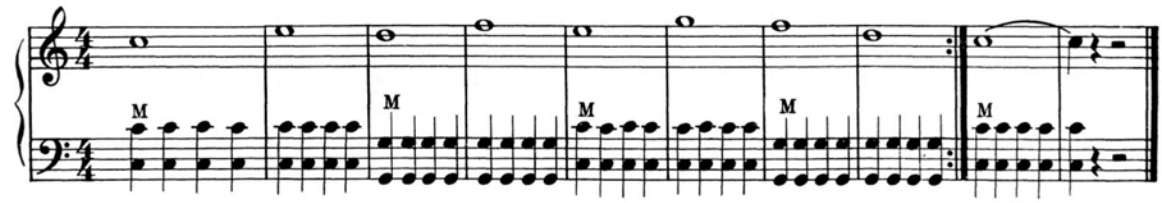
**ESERCIZI**
**CON NOTE ALTERNATE**

***EXERCISES***
***WITH ALTERNATE NOTES***

**EJERCICIOS**
**CON NOTAS ALTERNADAS**

Invertire il mantice ogni due misure.
*Change the direction of the bellows for each measure.*
Cambiar la dirección del fuelle cada dos compases.

37



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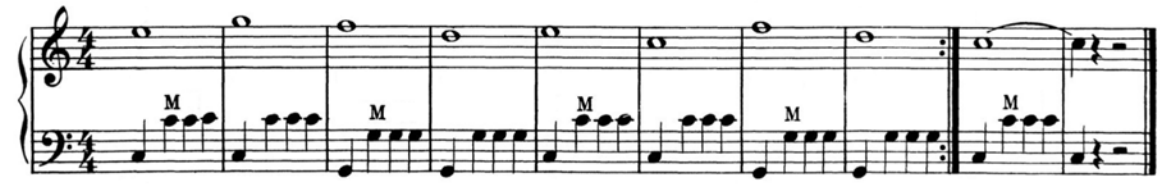

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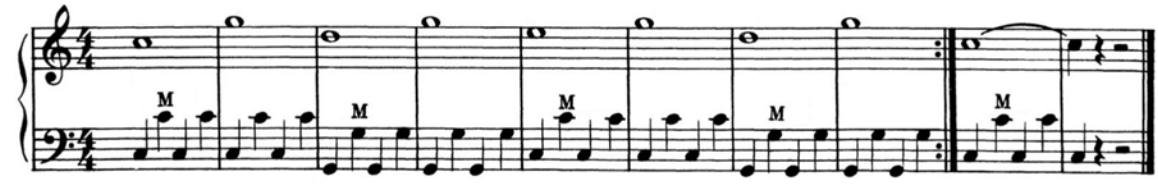

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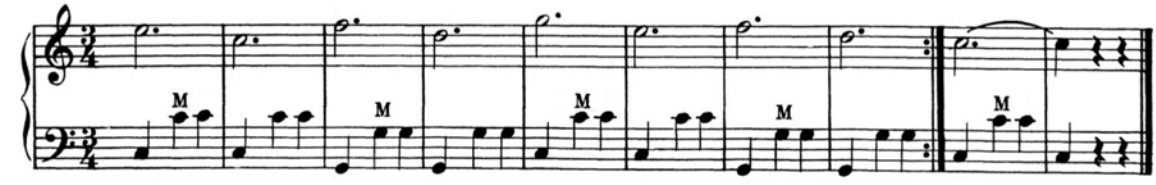
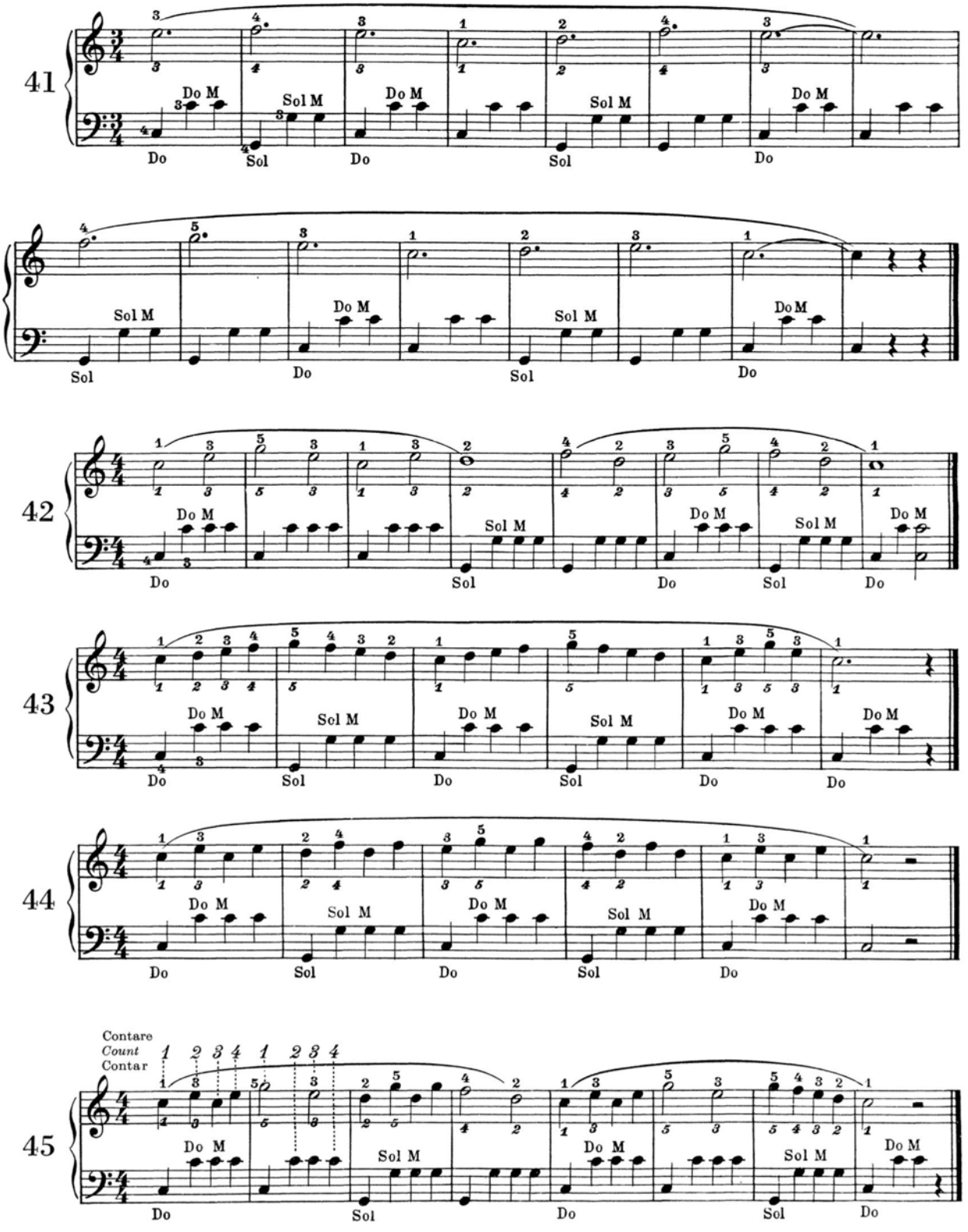


**STUDIETTI MELODICI SULLE 5 NOTE** | ***LITTLE MELODIC STUDIES ON FIVE NOTES*** | **PEQUEÑOS ESTUDIOS MELODICOS SOBRE 5 NOTAS**



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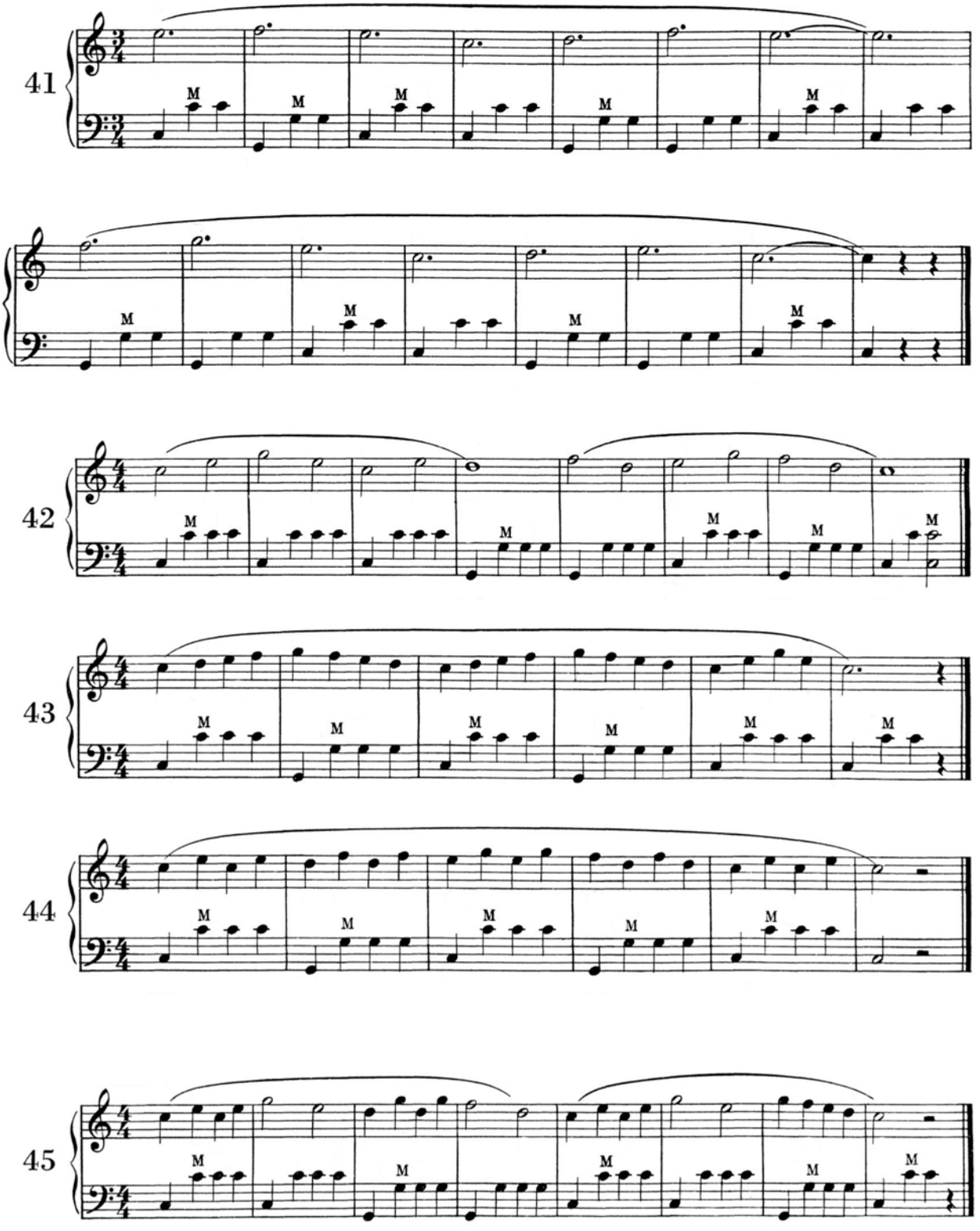
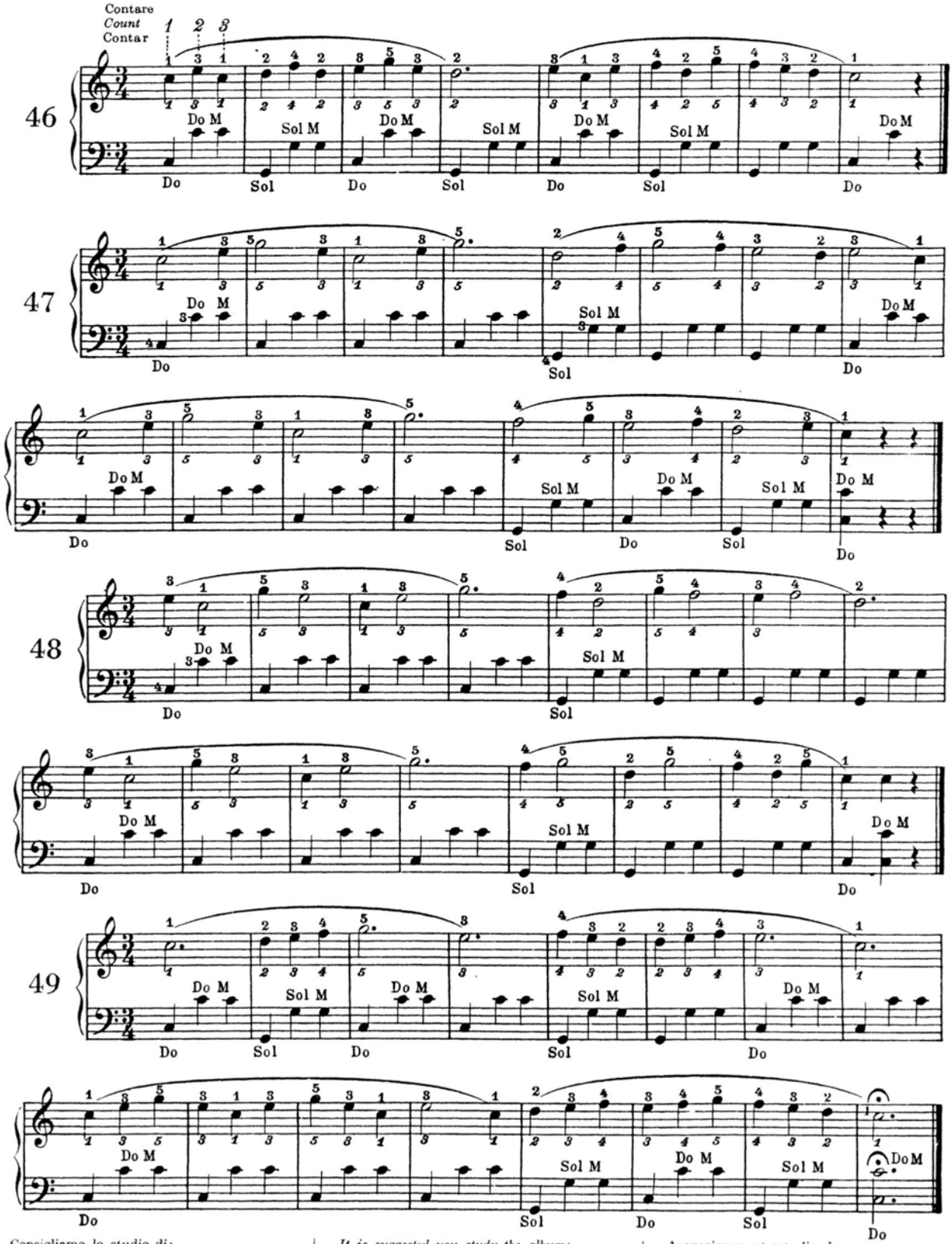
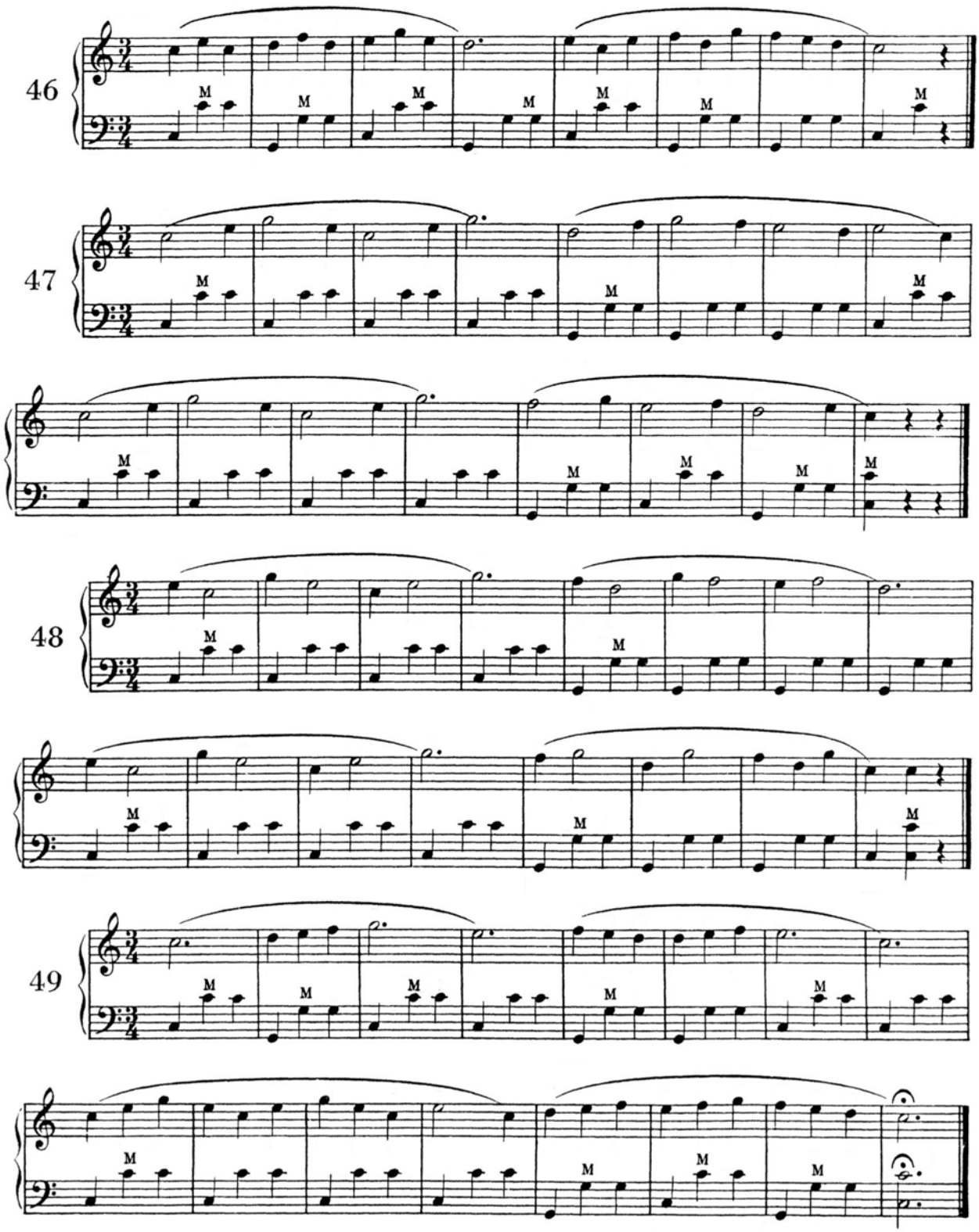





Consigliamo lo studio di:
« PIERINO SI DIVERTE »

*It is suggested you study the album:*
*« PIERINO SI DIVERTE »*

Aconsejamos el estudio de:
PIERINO SE DIVIERTE »

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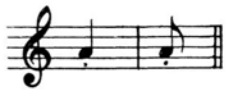
# CAPITOLO IV

## STACCATO E LEGATO
(MANO DESTRA)

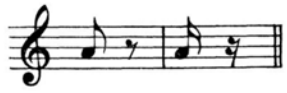
LO STACCATO

*a*) Una nota staccata è indicata con un puntino posto sopra o sotto la nota.
Questa diventa brevissima, qualunque sia il suo valore.

si scrive
*as written*
se escribe



si esegue
*as played*
se ejecuta



*b*) *Esecuzione.* Lo staccato si può eseguire in due modi:
*Staccato di dito.* Mano ferma, dita sempre appoggiate ai tasti.
Il dito che deve agire batte leggermente il tasto lasciandolo subito risalire.
Polso e braccia sempre morbidi.
*Staccato di polso:* Mano appoggiata alla tastlera, dita ferme.
Sollevare la mano flettendo il polso e lasciarla ricadere percuotendo il tasto con movimento rapido, quindi risollevarla immediatamente. (Il dito destinato a premere il tasto deve essere rigido quel tanto che basta per vincere la resistenza del tasto stesso).

*c*) Eseguire i seguenti esercizì in tutti e due i modi:

# *CHAPTER IV*

## *STACCATO AND LEGATO*
(*RIGHTHAND*)

*STACCATO*

a) *A staccato note is one which has a dot over it. This means the note has to be played short, whatever its value.*

b) Execution: *A staccato note can be played in two ways:*
Finger staccato. *The hand is in a position of rest, fingers on the keys. A finger strikes a note and immediately releases it.*
*The wrist and arm should be kept supple.*
Wrist staccato. *The hand is positioned over the keyboard, fingers at rest. The hand is lifted pivoting at the wrist. The wrist is bent so that a finger strikes a note and raised again immediately.*
(*The finger which is to play the staccato note should be slightly tensed and offer only a slight resistance to the note*).

c) *The following exercises are all played staccato, first with the finger and then with the wrist movement.*

# CAPÍTULO IV

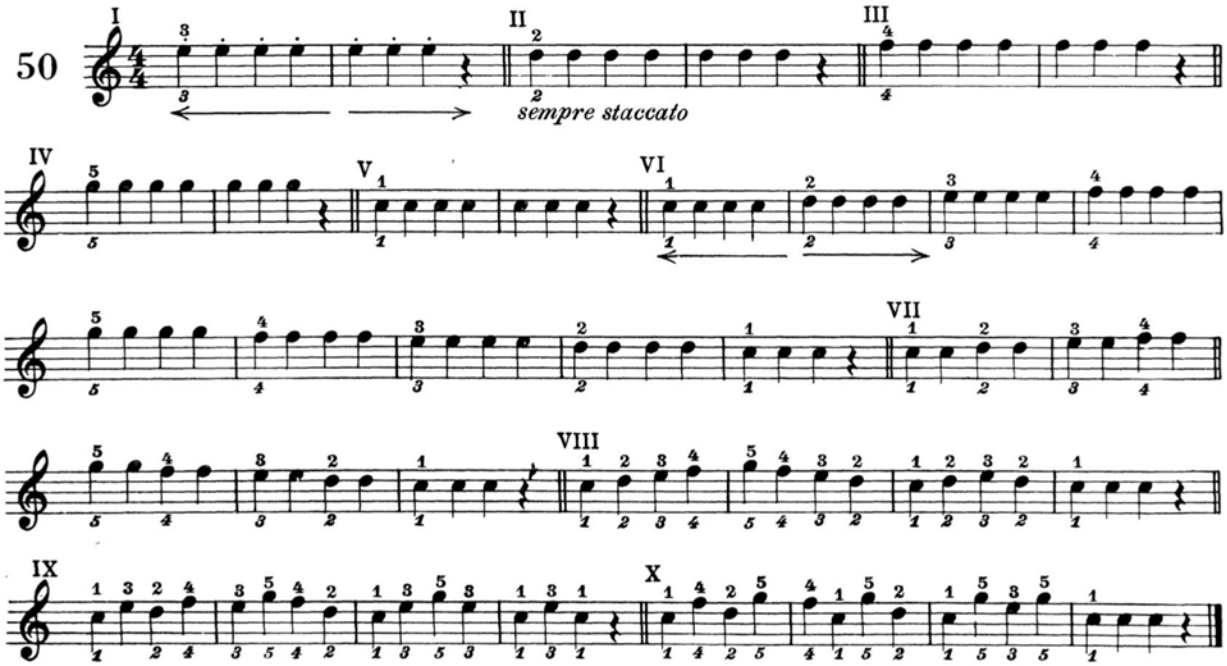
## STACCATO Y LIGADO
(MANO DERECHA)

EL STACCATO

*a*) Una nota picada se indica con un puntito puesto por encima o debajo de la nota. La nota picada se ejecuta muy corta, cualquiera que sea su valor.

*b*) *Ejecución.* El picado se puede ejecutar de dos formas:
*El picado digital.* Mano parada y dedos apoyados a la tecla.
El dedo que debe moverse pulsa con ligereza la tecla, dejándola subir inmediatamente.
Muñeca y brazos siempre suaves.
*El picado de muñeca.* Mano apoyada sobre el teclado.
Dedos parados y subiendo y bajando la muñeca, pulsando la tecla con movimiento rápido y levantarla inmediatamente. (El dedo destinado a pulsar la tecla debe ser lo bastante potente para vencer la resistencia de la misma tecla).

*c*) Seguir los seguientes ejercicios en las dos formas:



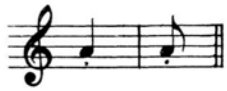
# CAPITOLO IV

**STACCATO E LEGATO**
(MANO DESTRA)

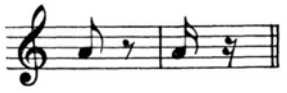
LO STACCATO

*a*) Una nota staccata è indicata con un puntino posto sopra o sotto la nota.
Questa diventa brevissima, qualunque sia il suo valore.

si scrive
*as written*
se escribe



si esegue
*as played*
se ejecuta



*b*) *Esecuzione.* Lo staccato si può eseguire in due modi:
*Staccato di dito.* Mano ferma, dita sempre appoggiate ai tasti.
Il dito che deve agire batte leggermente il tasto lasciandolo subito risalire.
Polso e braccia sempre morbidi.
*Staccato di polso:* Mano appoggiata alla tastlera, dita ferme.
Sollevare la mano flettendo il polso e lasciarla ricadere percuotendo il tasto con movimento rapido, quindi risollevarla immediatamente. (Il dito destinato a premere il tasto deve essere rigido quel tanto che basta per vincere la resistenza del tasto stesso).

*c*) Eseguire i seguenti esercizì in tutti e due i modi:

# *CHAPTER IV*

***STACCATO AND LEGATO***
(*RIGHTHAND*)

*STACCATO*

a) *A staccato note is one which has a dot over it. This means the note has to be played short, whatever its value.*

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Finger staccato. *The hand is in a position of rest, fingers on the keys. A finger strikes a note and immediately releases it.*
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Wrist staccato. *The hand is positioned over the keyboard, fingers at rest. The hand is lifted pivoting at the wrist. The wrist is bent so that a finger strikes a note and raised again immediately.*
(*The finger which is to play the staccato note should be slightly tensed and offer only a slight resistance to the note*).

c) *The following exercises are all played staccato, first with the finger and then with the wrist movement.*

# CAPÍTULO IV

**STACCATO Y LIGADO**
(MANO DERECHA)

EL STACCATO

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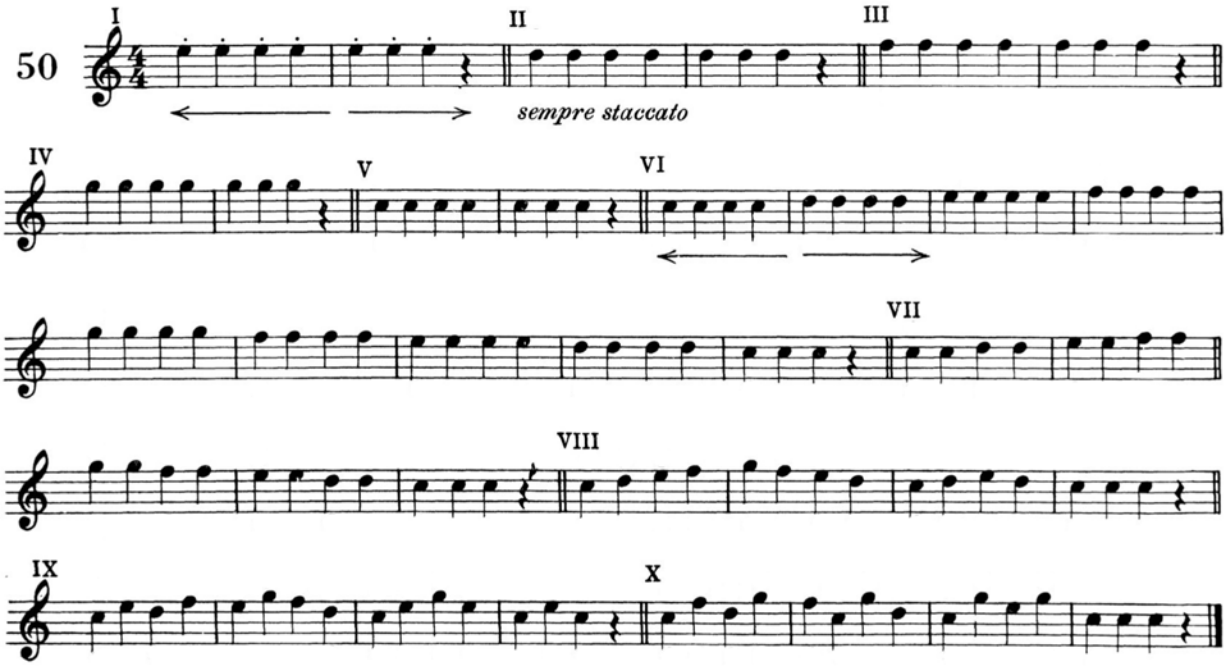


## IL LEGATO E IL FRASEGGIO

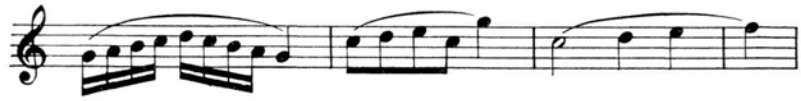
*a*) I più note legate si indicano con una *Legatura di suono* che le abbraccia. (Non confondere la legatura di suono con quella di valore). Tali note si eseguono senza alcuna interruzione, qualunque sia il loro valore e numero.

## *LEGATO AND PHRASING*

a) *Several nates can be included by a* Ligature, *a long curved line. (Do not confuse this with a Tie). Notes included in this ligature are played evenly and without interruption no matter what their values or number.*

## EL LIGADO Y EL FRASEO

*a*) Varias notas ligadas se indican con una *Ligadura de acentuación* que las une. (Procurar no confundir la ligadura de acentuación con la ligadura de valor). Las primeras se tocan sin interrupción, cualquiera que sean sus números y valores.



*b*) Il legato si esegue senza alzare la mano e, se possibile, senza invertire il mantice durante la legatura.

*c*) L'applicazione della legatura di suono, dà luogo a incisi e frasi musicali. Ecco dei piccoli esercizi per il fraseggio.

b) *Legato is played without raising the hand, and, if possible, without reversing the direction of the belows, for notes included in the phrase to be so played.*

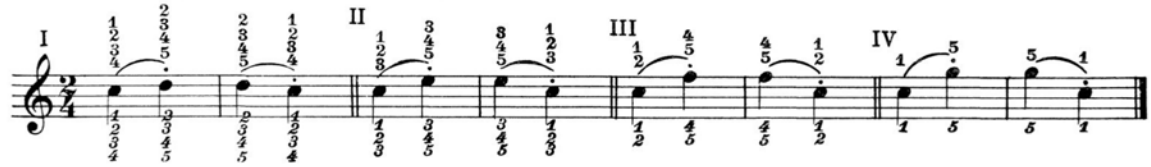
c) *The use of the Ligature binds together musical phrase. Here are some little exercises on phrasing:*

*b*) El ligado se ha de hacer sin levantar la mano y, a ser posible en una misma dirección del fuelle.

*c*) La aplicación de la ligadura de acentuación permite mejor el fraseo musical. He aquí algunos ejercicios para el fraseo:

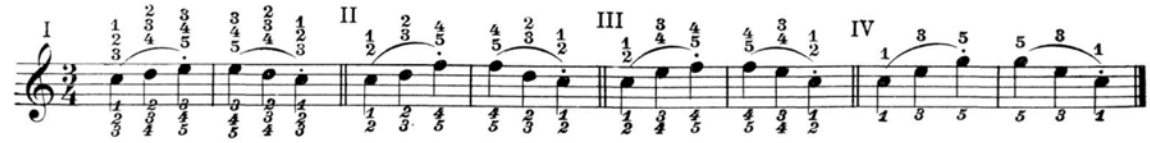
Inciso di due note (legato a due) - *Two notes legato* - Ligadura de dos notas

51



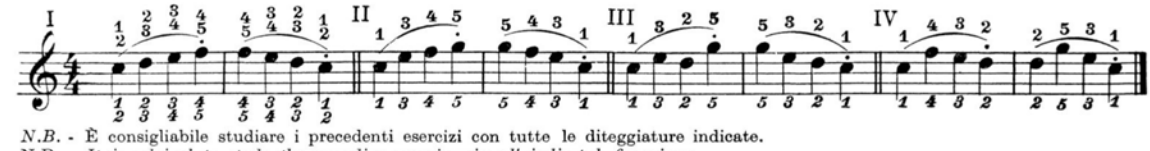

Inciso di tre note (legato a tre) - *Three notes legato* - Ligadura de tres notas

52




Inciso di quattro note (legato a quattro) - *Four notes legato* - Ligadura de cuatro notas

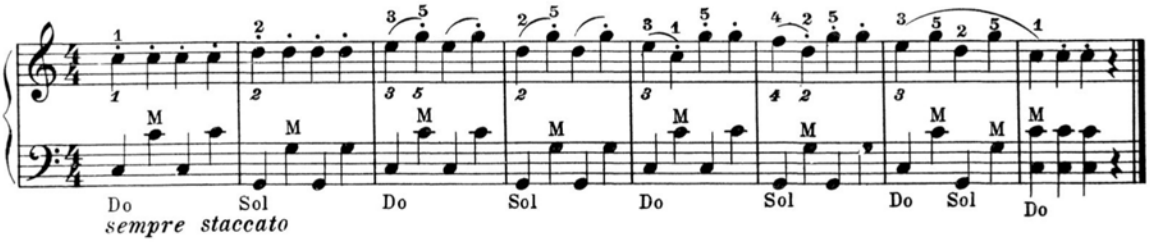
53




*N.B.* - È consigliabile studiare i precedenti esercizi con tutte le diteggiature indicate.
N.B. - *It is advised to study the preceding exercises in all indicated fingerings.*
*N.B.* - Es aconsejable estudiar los anteriores ejercicios en todos los modos indicados.

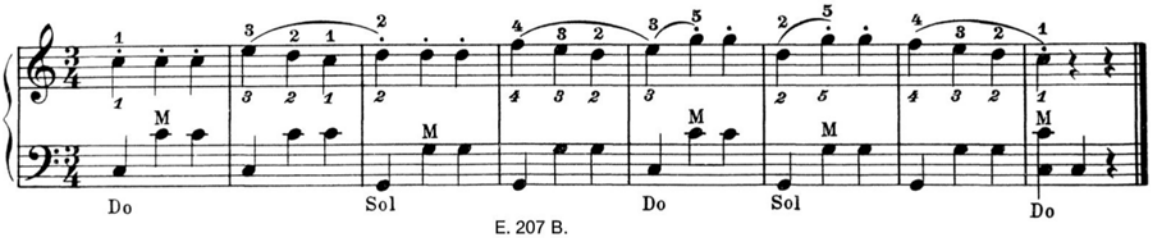
## ESERCIZI RIASSUNTIVI — *RECAPITULATORY EXERCISES* — EJERCICIOS DE RECAPITULACIÓN

54




*sempre staccato*

55



## IL LEGATO E IL FRASEGGIO

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## *LEGATO AND PHRASING*

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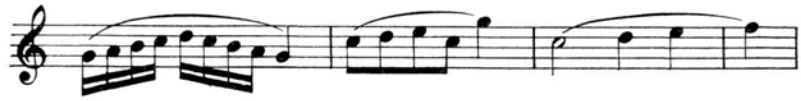

*b*) Il legato si esegue senza alzare la mano e, se possibile, senza invertire il mantice durante la legatura.
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Inciso di due note (legato a due) - *Two notes legato* - Ligadura de dos notas

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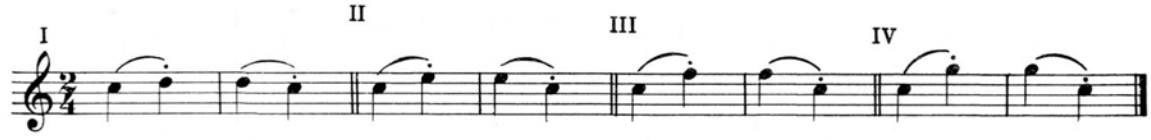
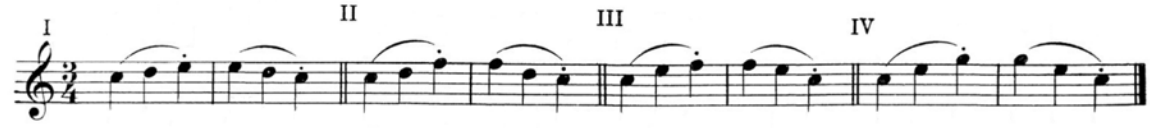


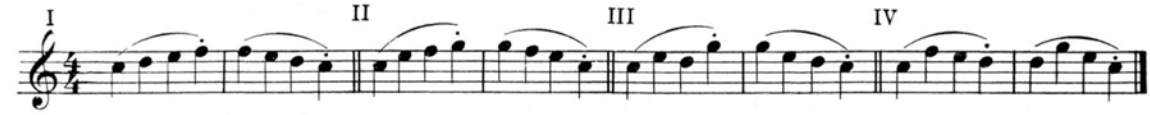

Inciso di tre note (legato a tre) - *Three notes legato* - Ligadura de tres notas

52




Inciso di quattro note (legato a quattro) - *Four notes legato* - Ligadura de cuatro notas

53

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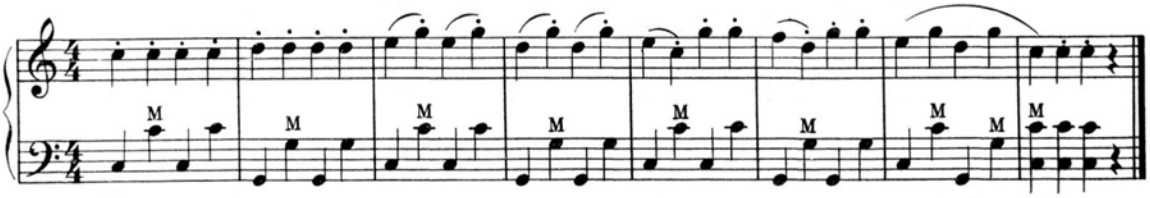
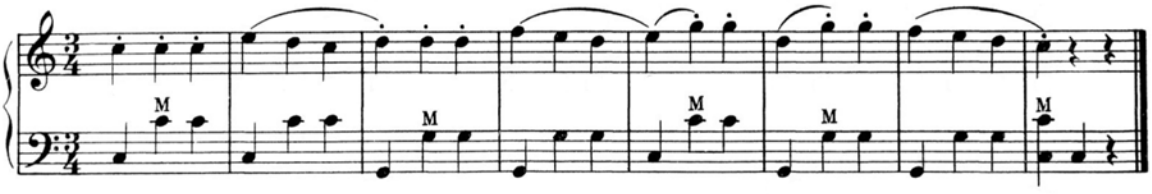
**ESERCIZI RIASSUNTIVI** — ***RECAPITULATORY EXERCISES*** — **EJERCICIOS DE RECAPITULACIÓN**

54

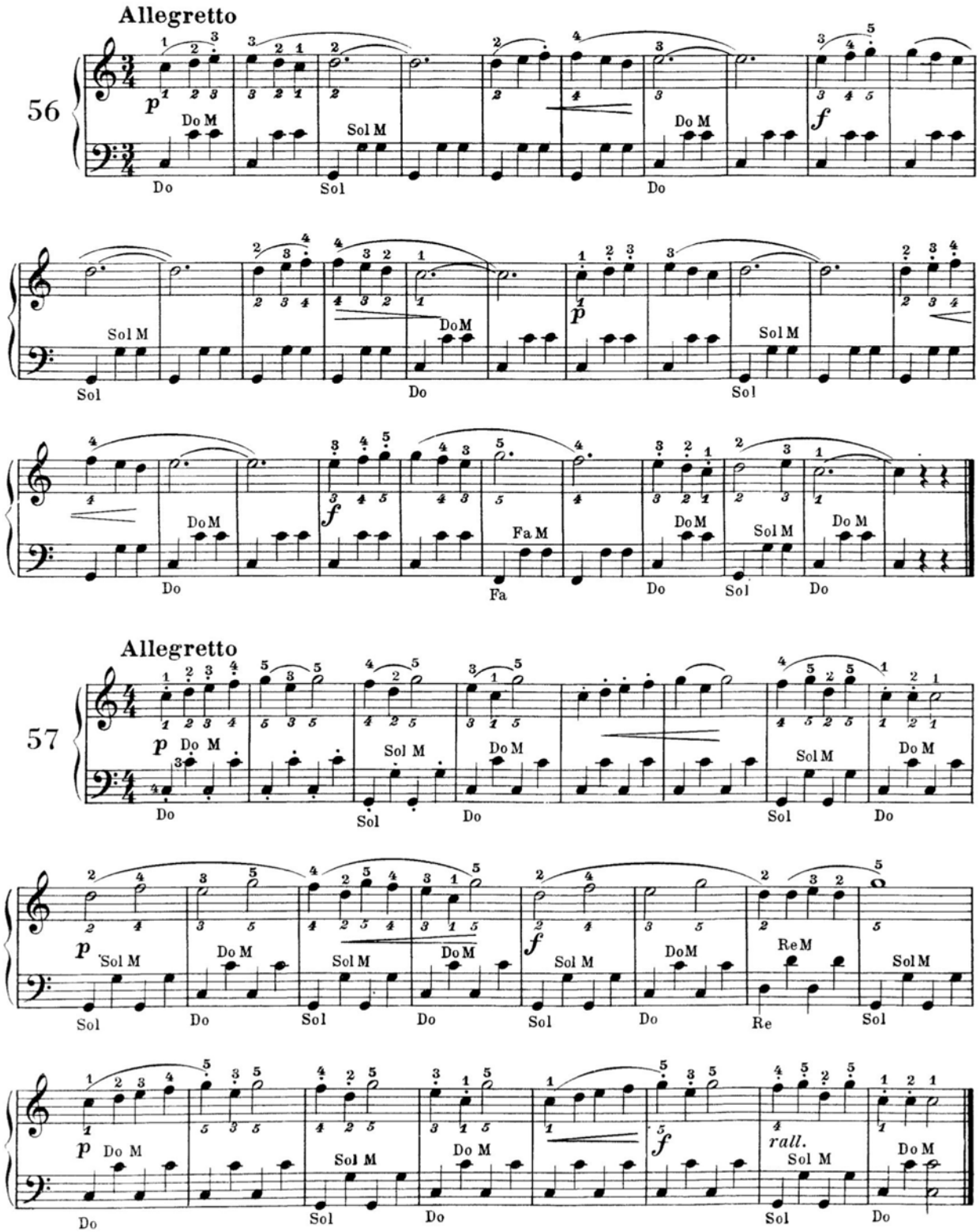



*sempre staccato*

55



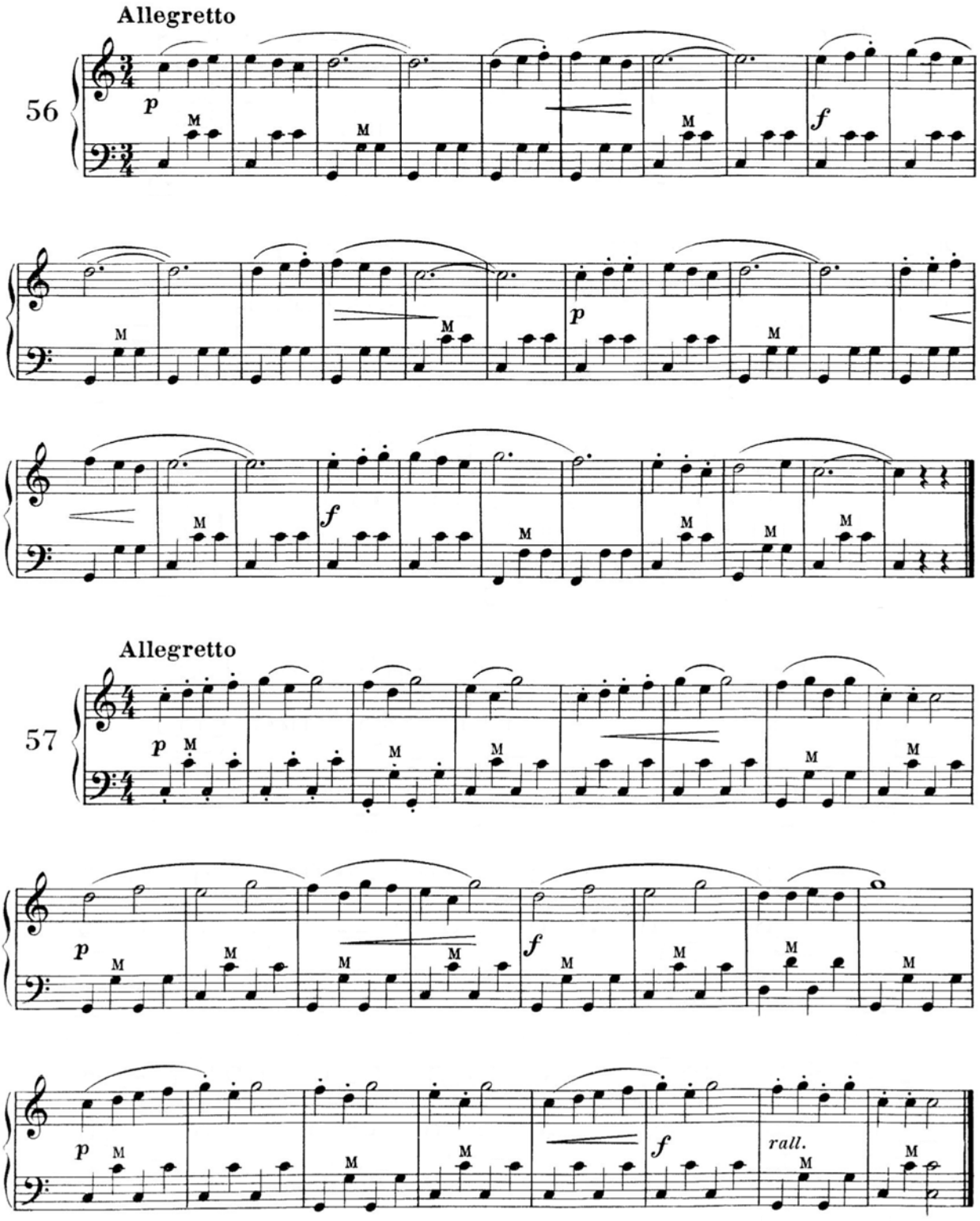
**STUDIETTI RICREATIVI** | ***LITTLE RECREATIONAL STUDIES*** | **PEQUEÑOS ESTUDIOS RECREATIVOS**



STUDIETTI RICREATIVI

*LITTLE RECREATIONAL STUDIES*

PEQUEÑOS ESTUDIOS RECREATIVOS



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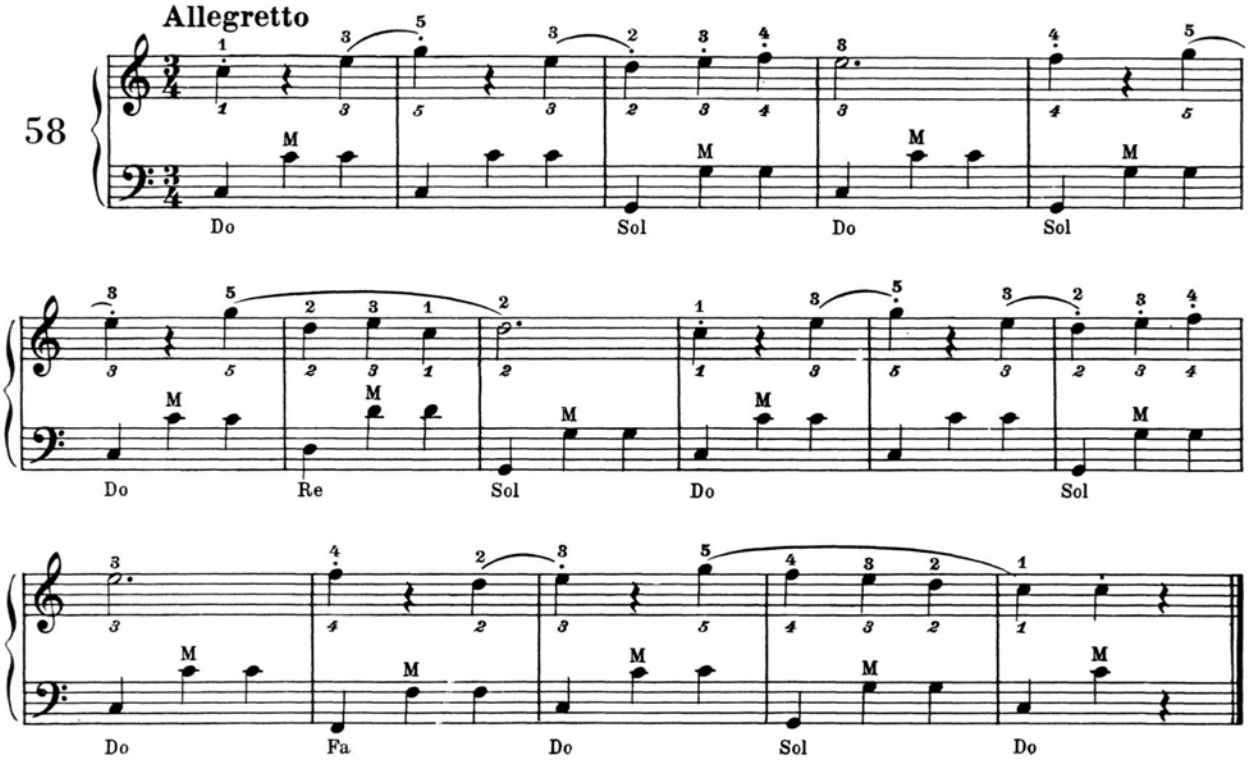
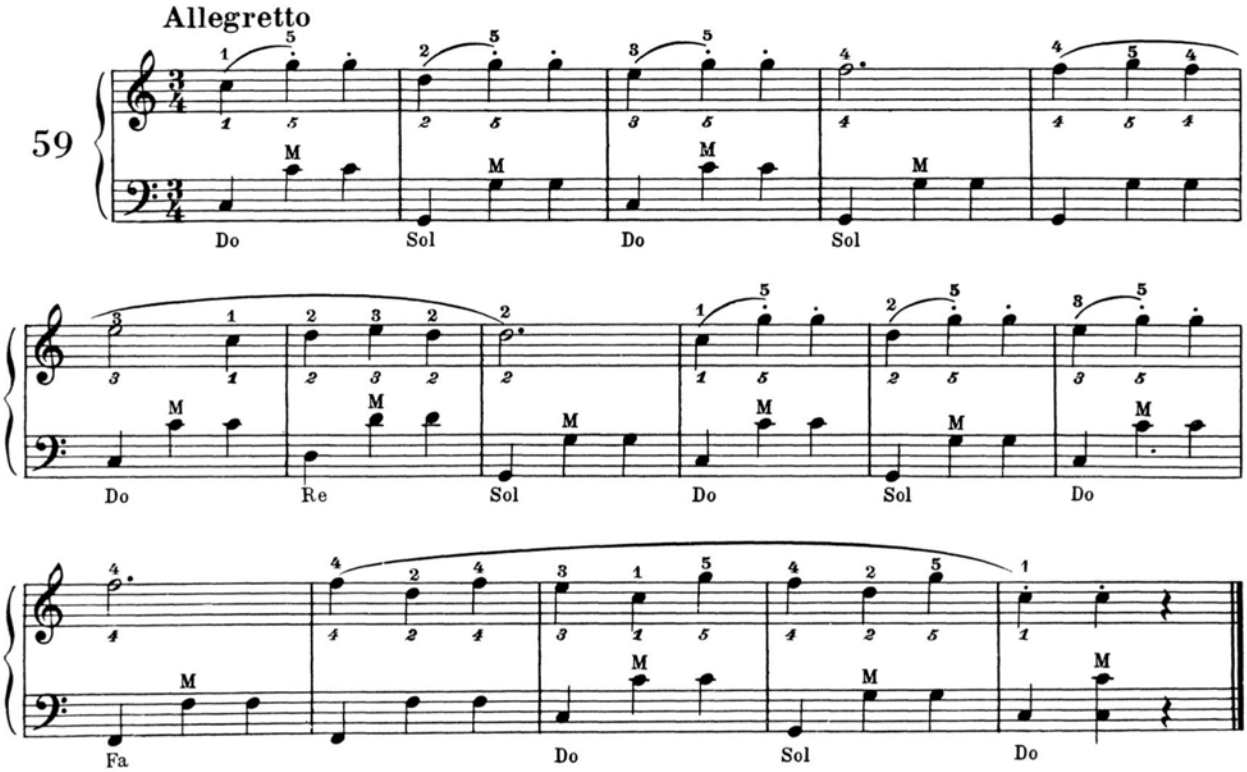
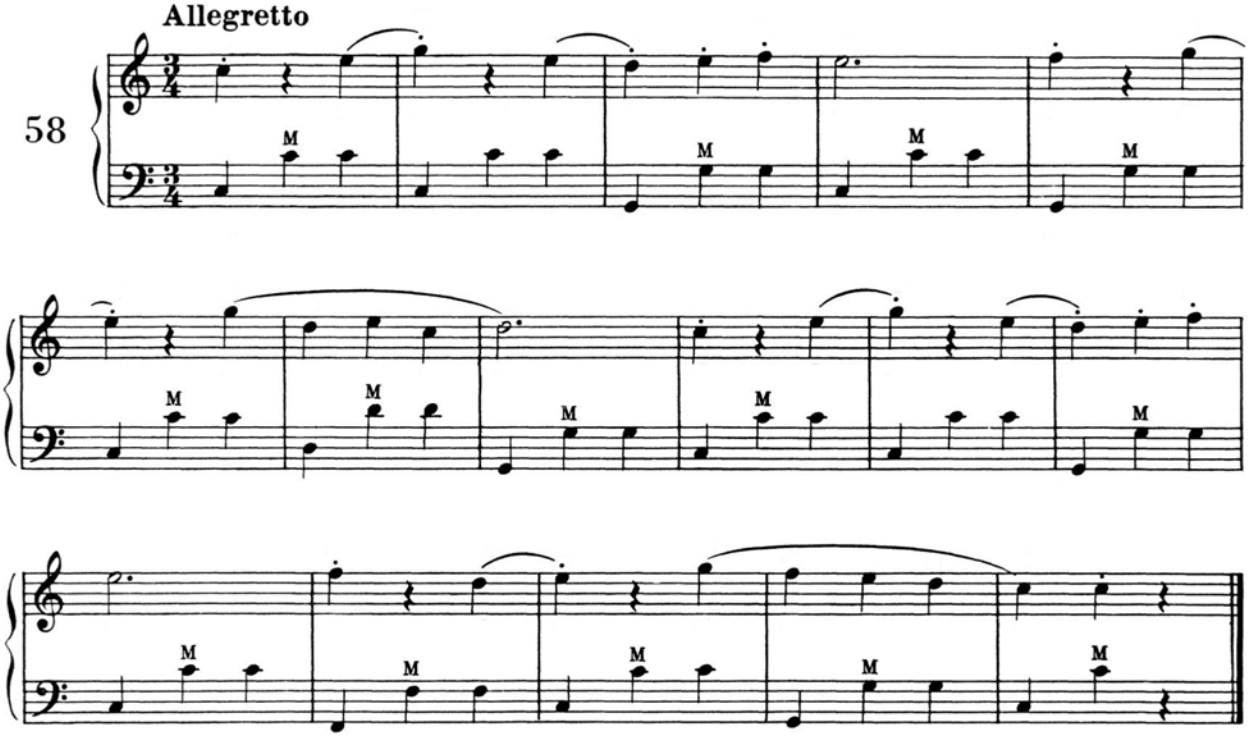

Allegretto
Do Sol Do Sol
Do Re Sol Do Sol
Do Fa Do Sol Do

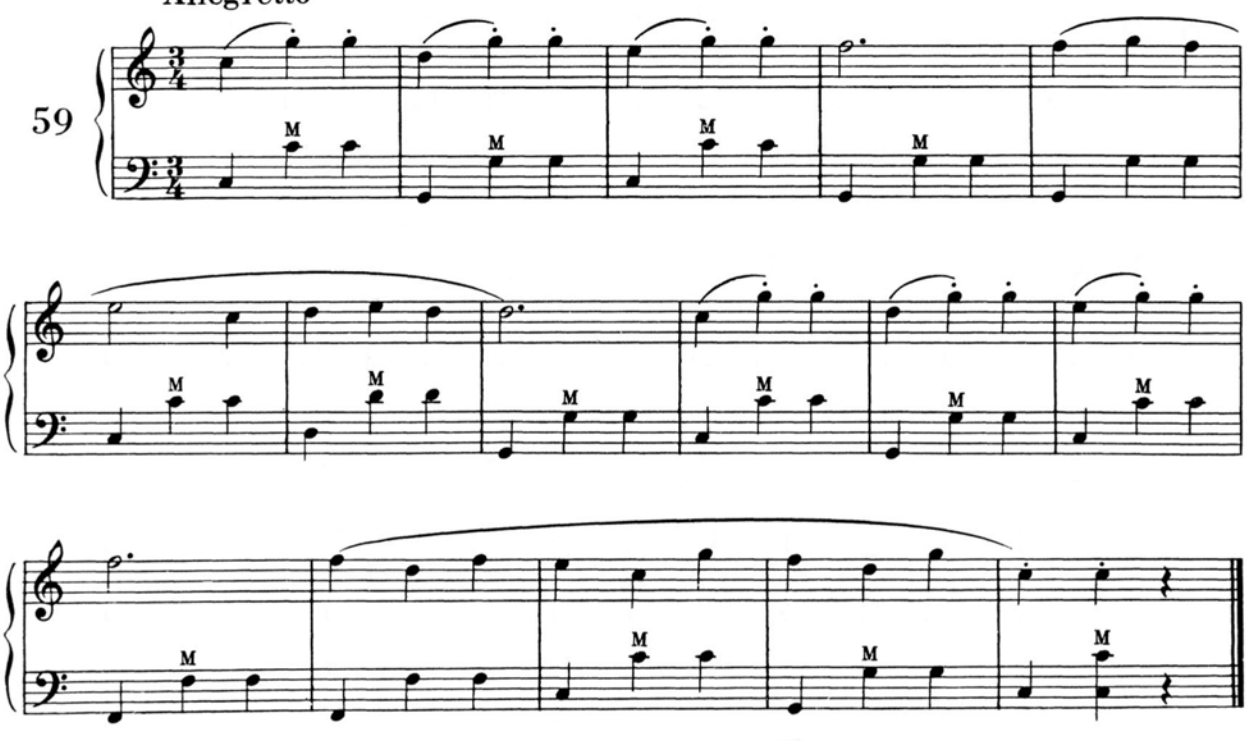
59

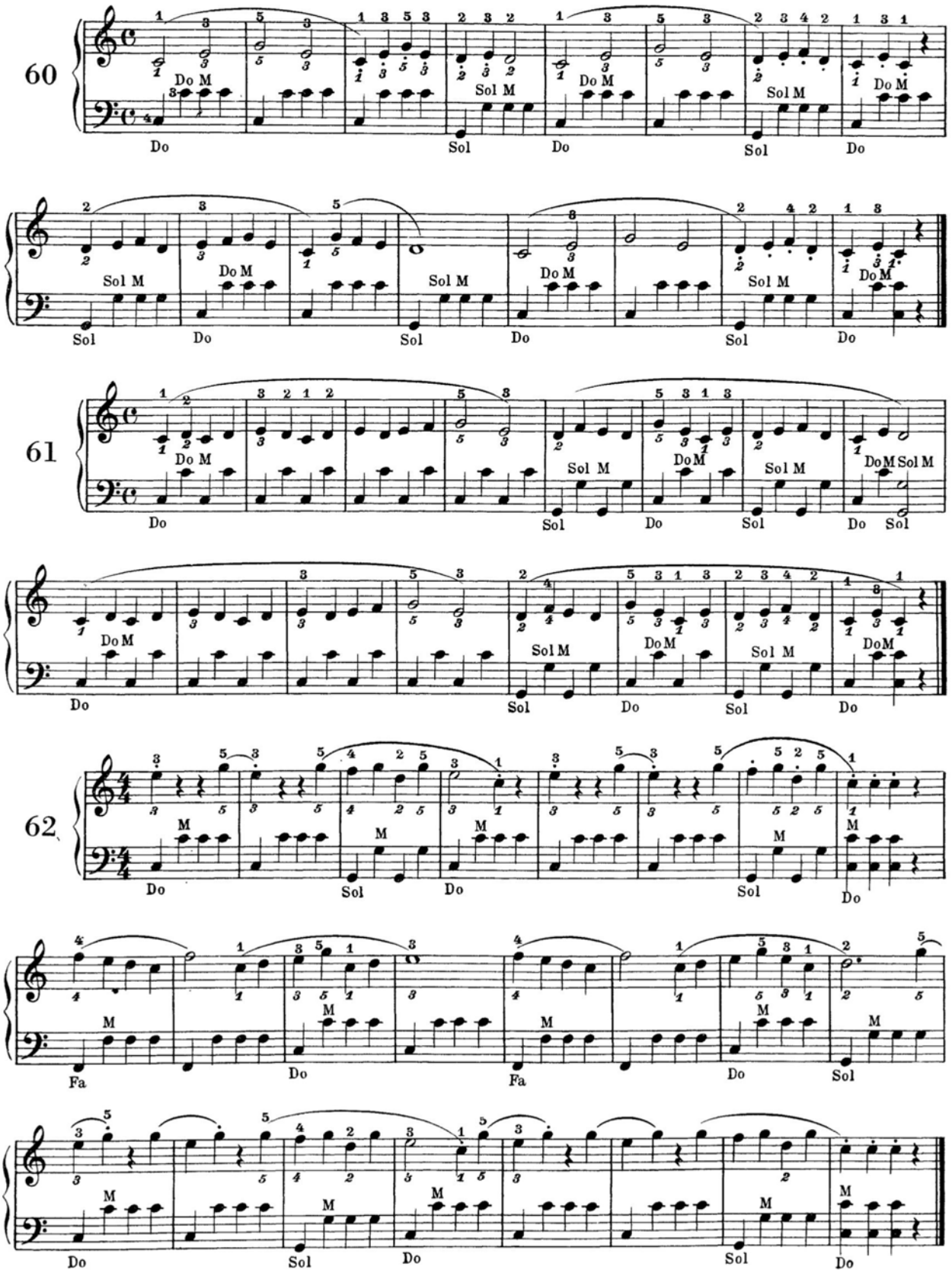

Allegretto
Do Sol Do Sol
Do Re Sol Do Sol Do
Fa Do Sol Do

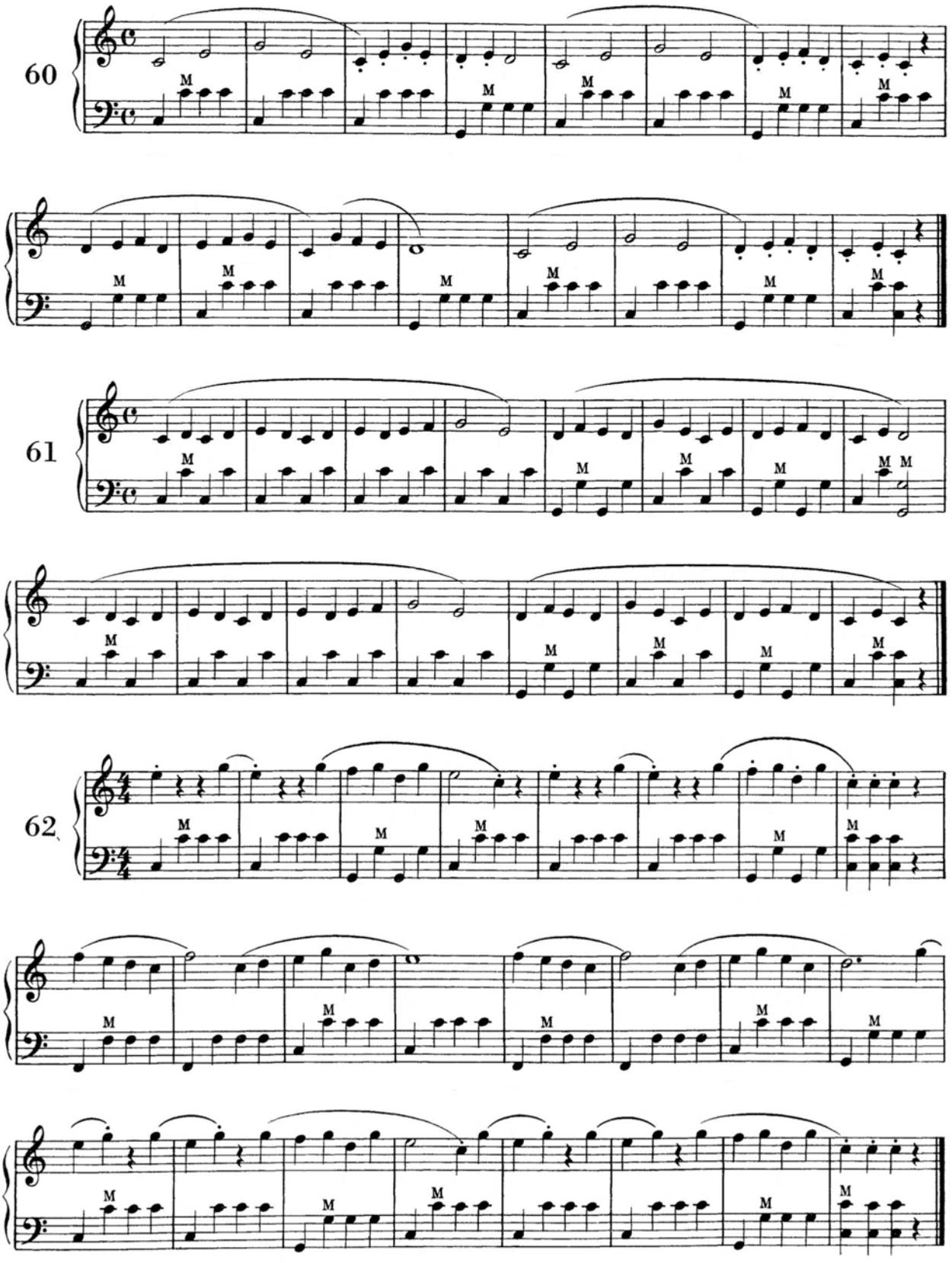
58 **Allegretto**



59 **Allegretto**




60
Do M
Sol M
Do
Sol
61
62
M
Fa

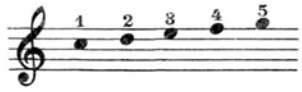

60
61
62

# CAPITOLO V

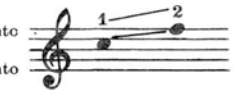
## ALLARGAMENTI E STRINGIMENTI
(MANO DESTRA)

Allargamenti e stringimenti consistono nelle esecuzioni di note che non si trovano in corrispondenza delle dita nella posizione normale delle cinque note. Esempio:

Posizione normale
*Normal position*
Posición normal




Allargamento
*Stretch*
Alargamiento




È utilissimo eseguire questi esercizi con la preparazione seguente:

# *CHAPTER V*

## *EXTENSIONS AND CONTRACTIONS*
(*RIGHTHAND*)

*Stretches and contractions consist of playing the notes which do not correspond to the normal position of the fingers. Example:*

Stringimento
*Contraction*
Encogimiento

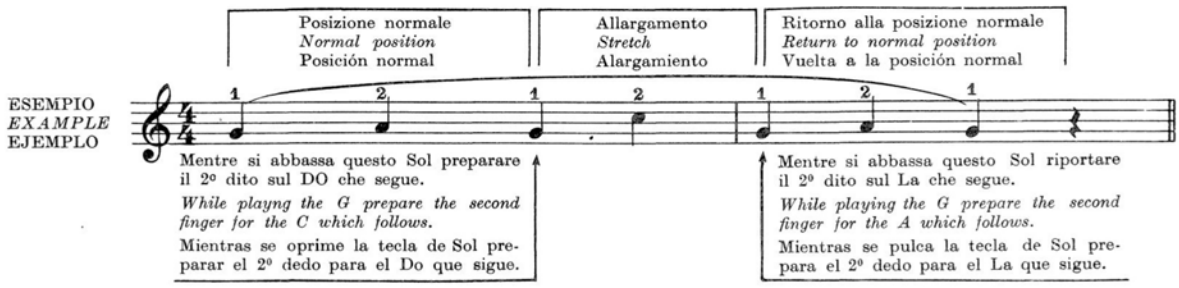
*It is very useful to play these exercises with the following preparation:*

# CAPÍTULO V

## ALARGAMIENTOS Y ENCOGIMIENTOS
(MANO DERECHA)

El alargamiento y el encogimiento consisten en la ejecución de notas que no se encuentran en correspondencia con los dedos en la posición normal de las cinco notas. Ejemplo:

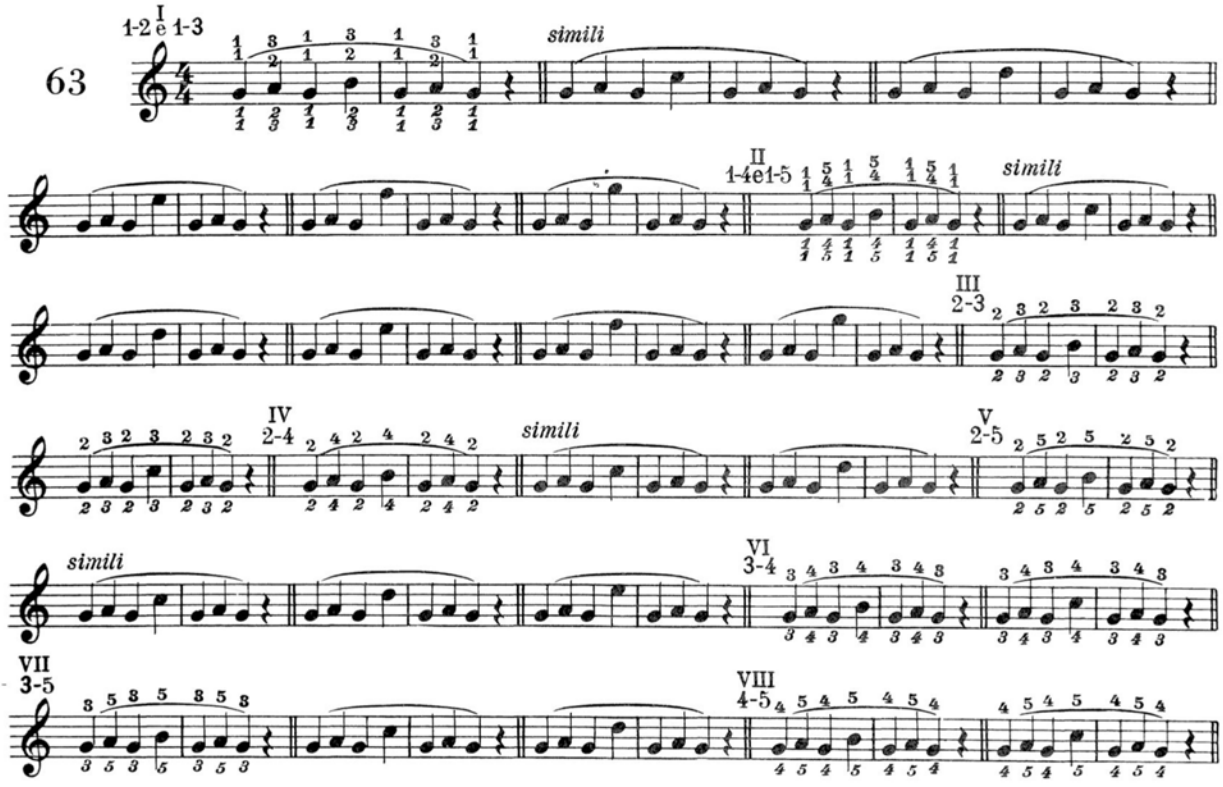
Es utilisimo seguir estos ejercicios con la preparaciòn siguiente:




Eseguire molte volte ogni esercizio fino ad ottenere confidenza con gli spostamenti della mano.

*Play these exercises several times in order to familiarise yourself with the positions of the hand.*

Ejecutar muchas veces cada ejercicio para acostumbrarse en las mutaciones de la mano.



# CAPITOLO V

## ALLARGAMENTI E STRINGIMENTI
(MANO DESTRA)

Allargamenti e stringimenti consistono nelle esecuzioni di note che non si trovano in corrispondenza delle dita nella posizione normale delle cinque note. Esempio:

# *CHAPTER V*

## *EXTENSIONS AND CONTRACTIONS*
(*RIGHTHAND*)

*Stretches and contractions consist of playing the notes which do not correspond to the normal position of the fingers. Example:*

# CAPÍTULO V

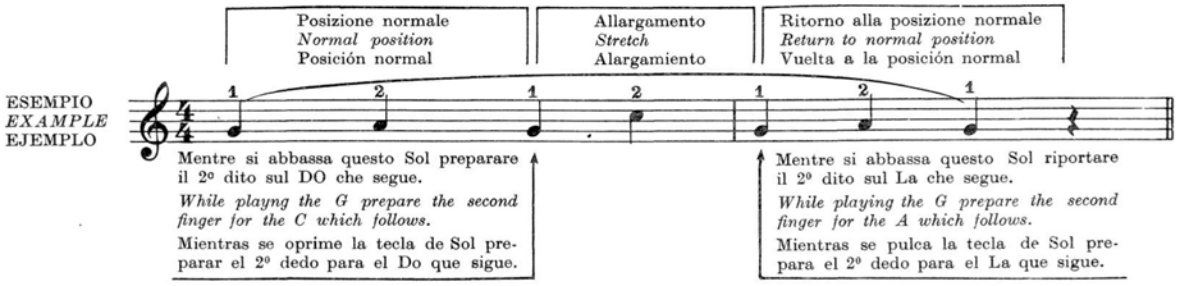
## ALARGAMIENTOS Y ENCOGIMIENTOS
(MANO DERECHA)

El alargamiento y el encogimiento consisten en la ejecución de notas que no se encuentran en correspondencia con los dedos en la posición normal de las cinco notas. Ejemplo:

È utilissimo eseguire questi esercizi con la preparazione seguente:

*It is very useful to play these exercises with the following preparation:*

Es utilisimo seguir estos ejercicios con la preparaciòn siguiente:

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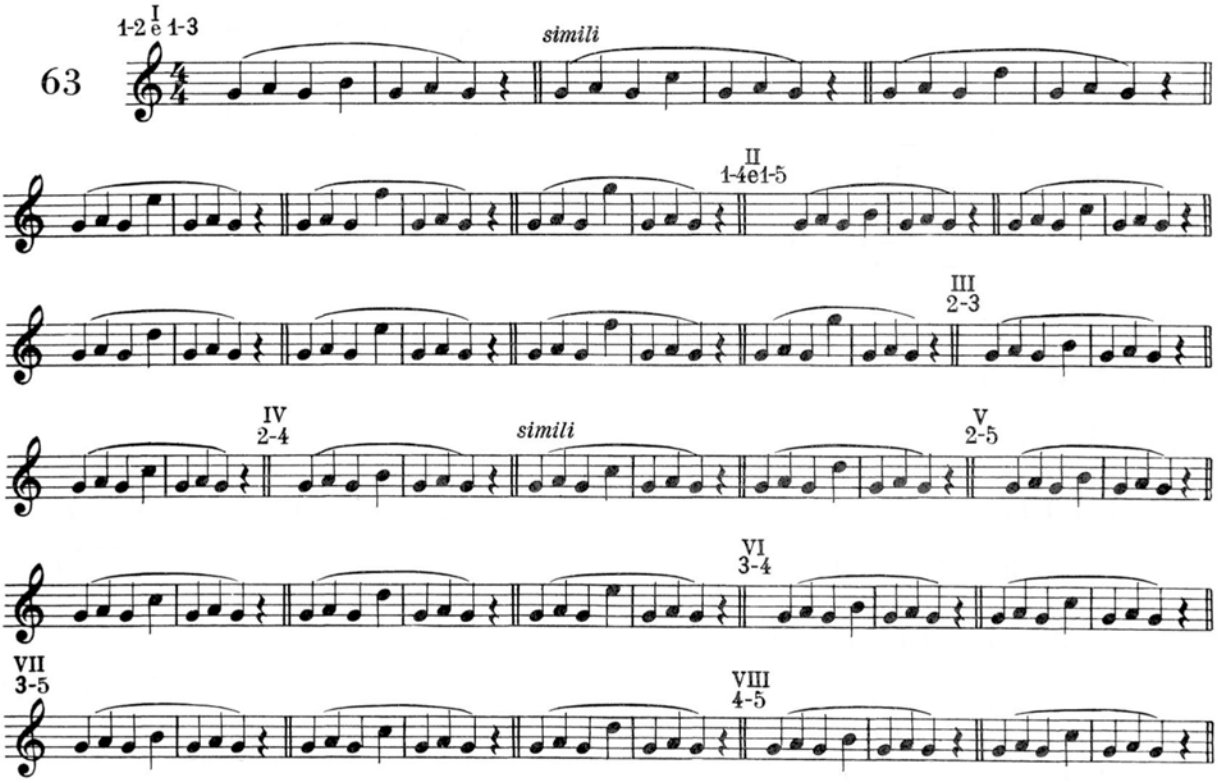
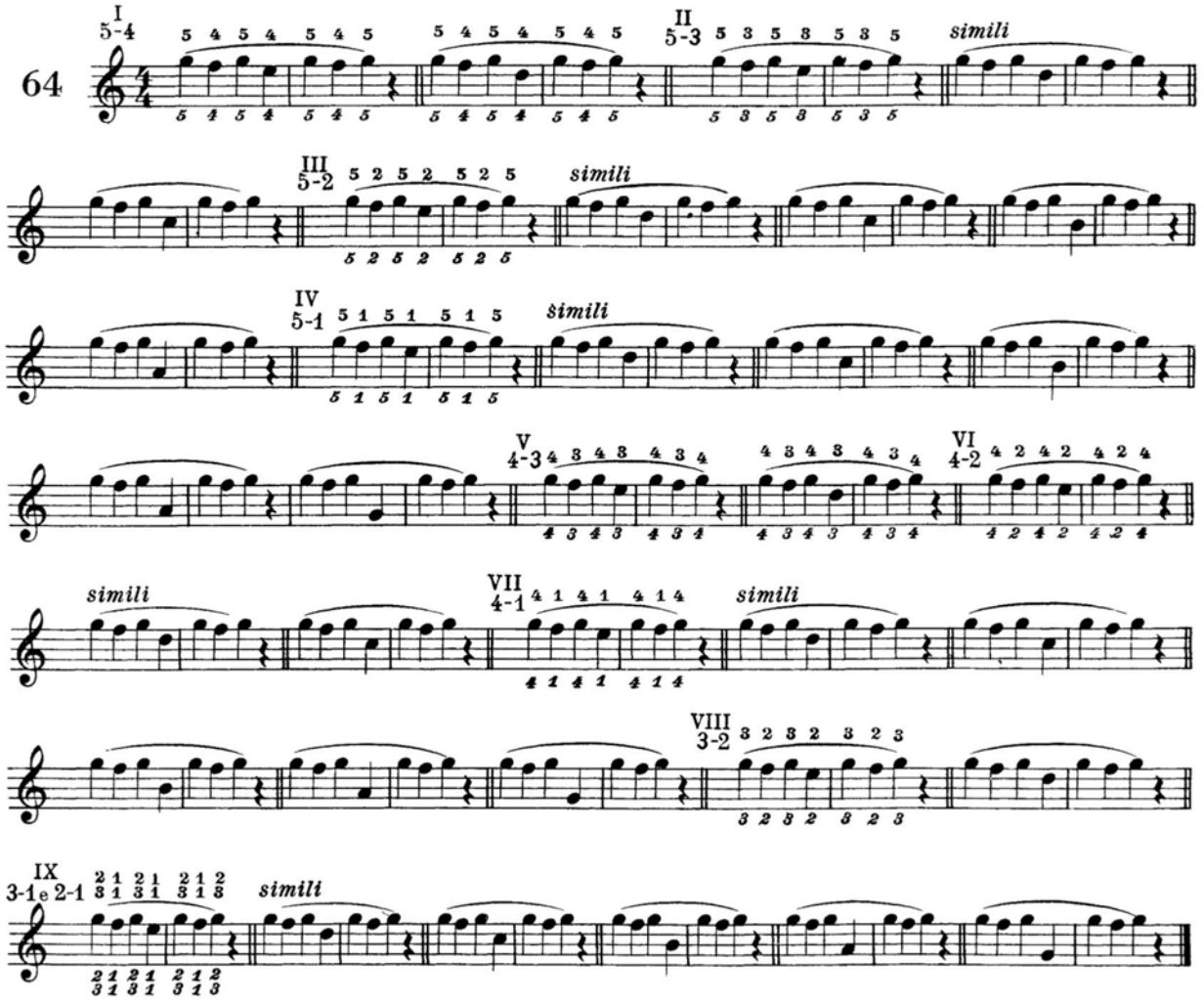
*Play these exercises several times in order to familiarise yourself with the positions of the hand.*

Ejecutar muchas veces cada ejercicio para acostumbrarse en las mutaciones de la mano.

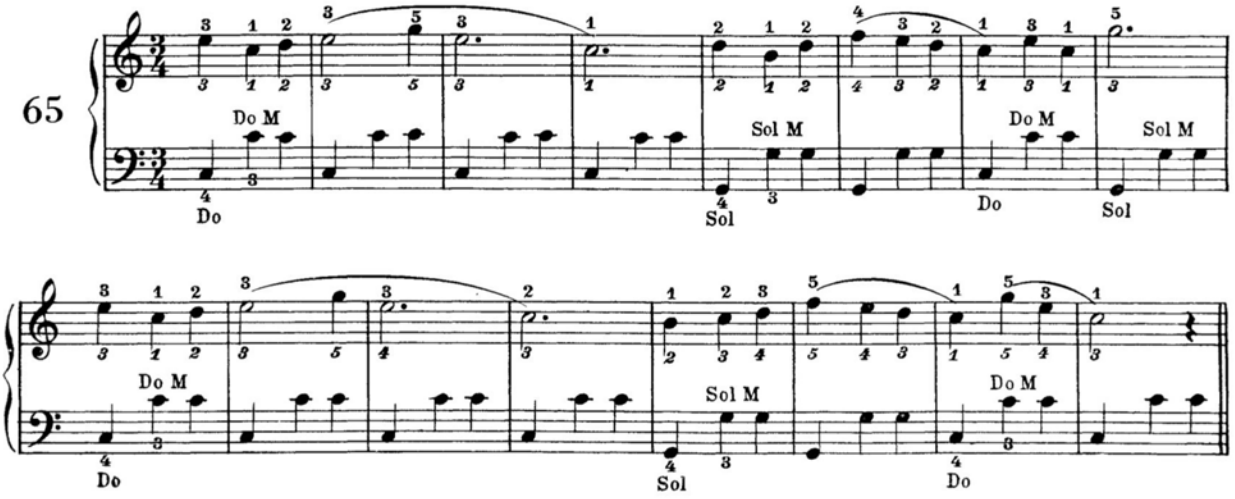





**STUDIETTI A MANI UNITE**

***LITTLE STUDIES FOR BOTH HANDS***

**PEQUEÑOS ESTUDIOS A MANOS JUNTAS**

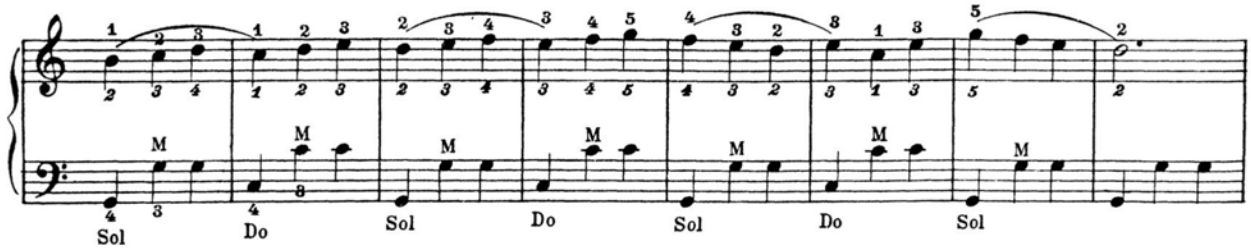


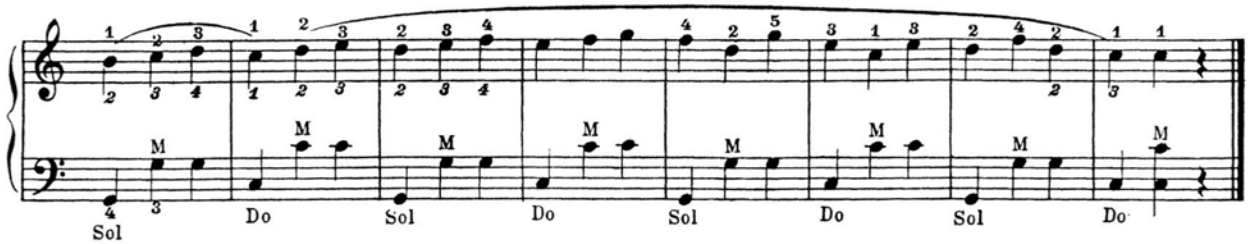
64

I 5-4 II 5-3 III 5-2 IV 5-1 V 4-3 VI 4-2 VII 4-1 VIII 3-2 IX 3-1 e 2-1

**STUDIETTI A MANI UNITE** — ***LITTLE STUDIES FOR BOTH HANDS*** — **PEQUEÑOS ESTUDIOS A MANOS JUNTAS**

65


Sol Do Sol Do Sol Do Sol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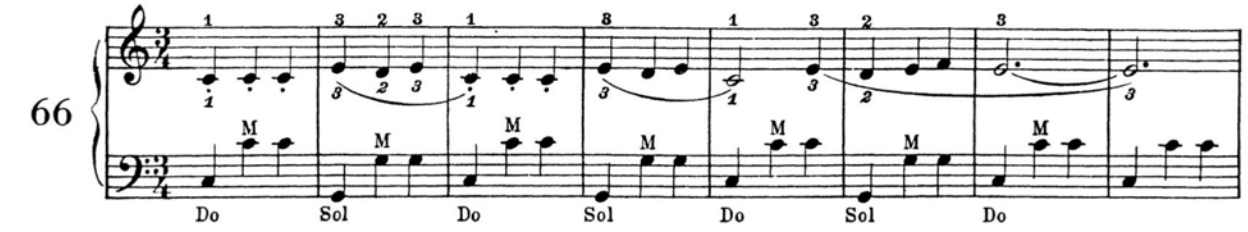
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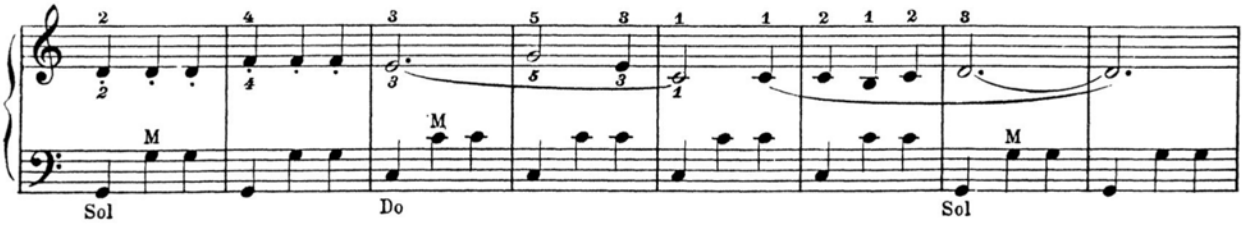
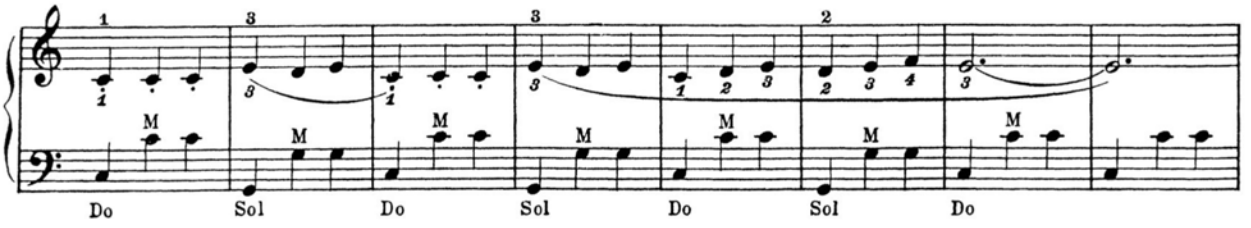
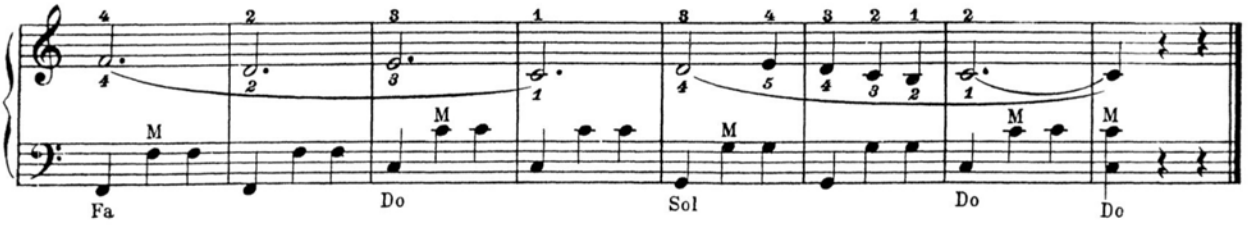
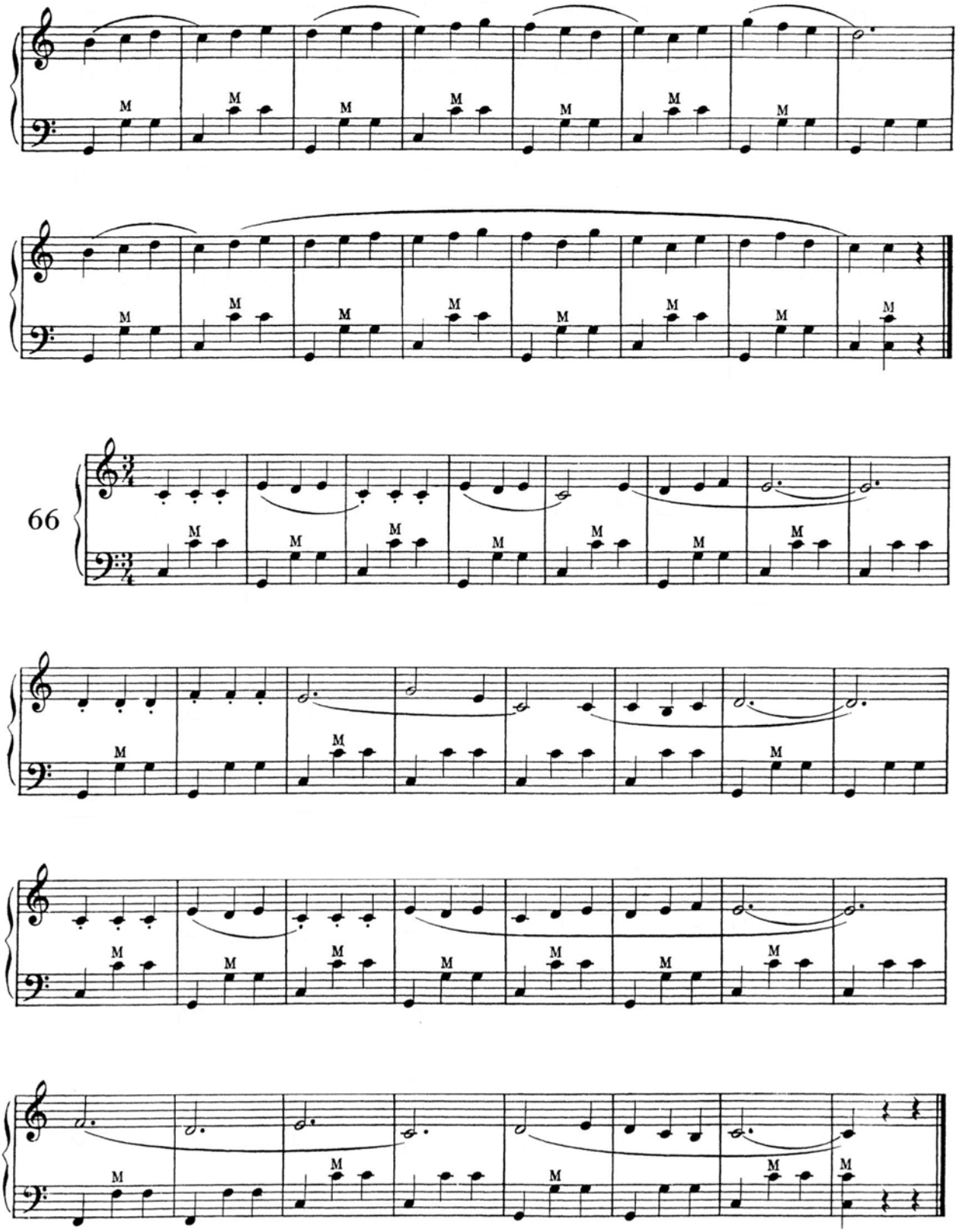
Do Sol Do Sol Do Sol Do


Sol Do Sol


Do Sol Do Sol Do Sol Do


Fa Do Sol Do Do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# CAPITOLO VI

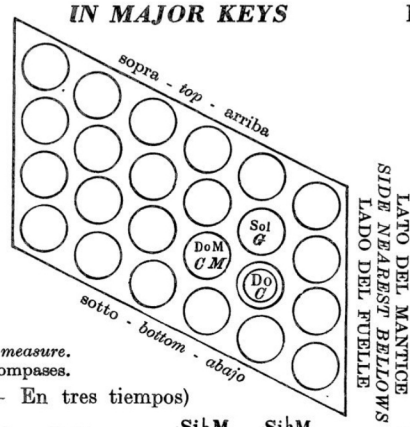
## ESERCIZI CON BASSI ALTERNATI NELLE TONALITÀ MAGGIORI

# *CHAPTER VI*

## *EXERCISES WITH ALTERNATE BASSES IN MAJOR KEYS*

# CAPÍTULO VI

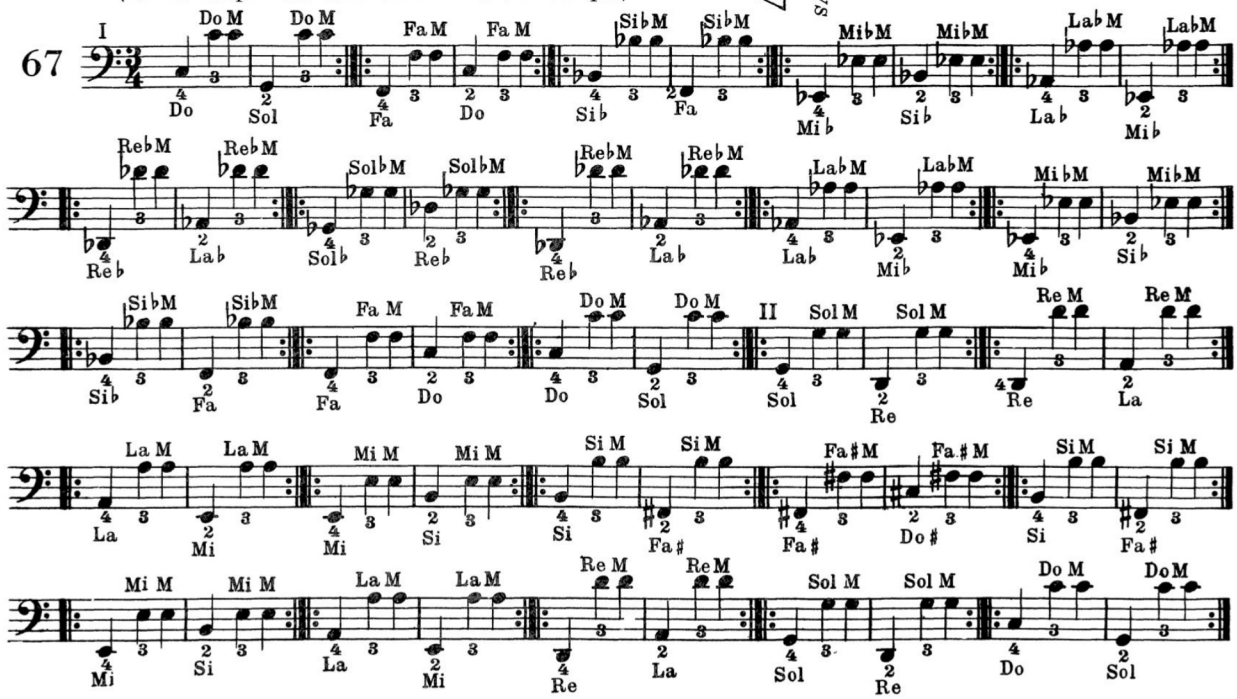
## EJERCICIOS CON BAJOS ALTERNADOS EN LAS TONALIDADES MAYORES




Invertire il mantice ogni due misure.
*Change the direction of the bellows for each measure.*
Cambiar la dirección del fuelle cada dos compases.

(In tre tempi - *In three time* - En tres tiempos)

**67**



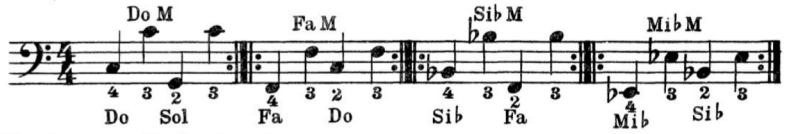

Staccare sempre tanto i bassi quanto gli accordi; è consigliabile accentare i bassi.

*Both basses and chords should be played staccato; slightly accent the bass.*

Picar siempre tanto los bajos como los acordes; es aconsejable acentuar los bajos.

(Quattro tempi - *Four time* - Cuatro tiempos)

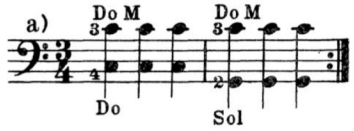
**68**



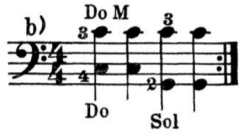
Continuare discendendo e ascendendo come l'esercizio precedente.
*Continue to descend and ascend as in the previous exercise.*
Continuar bajando y subiendo, como en el ejercicio precedente.

Bassi e accordi simultanei
*Basses and chords together*
Bajos y acordes simultaneos

**69**




Continuare discendendo e ascendendo
*Continue to descend and ascend*
Continuar bajando y subiendo




Segue come il precedente
*As before*
Ejecutarlo como el anterior

# CAPITOLO VI

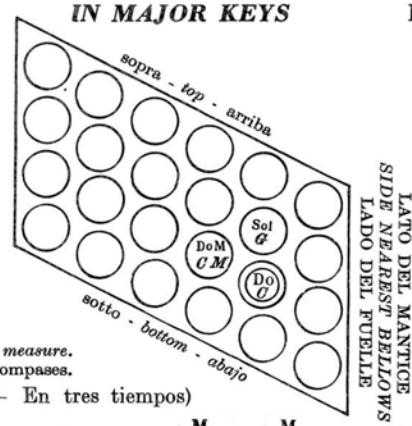
## ESERCIZI CON BASSI ALTERNATI NELLE TONALITÀ MAGGIORI

# *CHAPTER VI*

## *EXERCISES WITH ALTERNATE BASSES IN MAJOR KEYS*

# CAPÍTULO VI

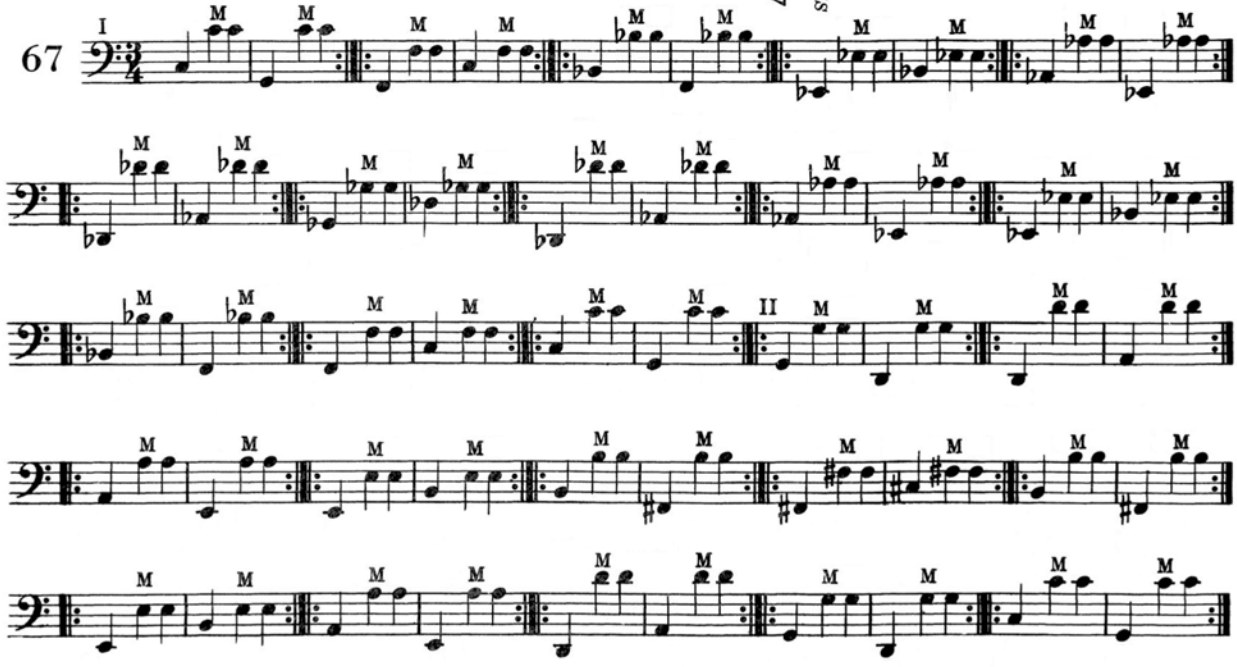
## EJERCICIOS CON BAJOS ALTERNADOS EN LAS TONALIDADES MAYORES




Invertire il mantice ogni due misure.
*Change the direction of the bellows for each measure.*
Cambiar la dirección del fuelle cada dos compases.

(In tre tempi - *In three time* – En tres tiempos)

67



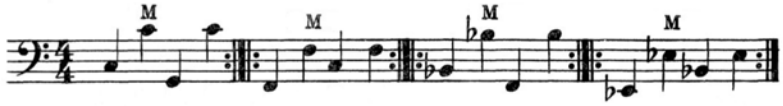
Staccare sempre tanto i bassi quanto gli accordi; è consigliabile accentare i bassi.

*Both basses and chords should be played staccato; slightly accent the bass.*

Picar siempre tanto los bajos como los acordes; es aconsejable acentuar los bajos.

(Quattro tempi - *Four time* - Cuatro tiempos)

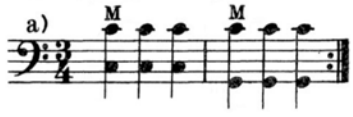
68



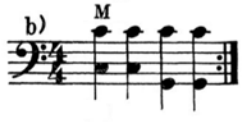
Continuare discendendo e ascendendo come l'esercizio precedente.
*Continue to descend and ascend as in the previous exercise.*
Continuar bajando y subiendo, como en el ejercicio precedente.

Bassi e accordi simultanei
*Basses and chords together*
Bajos y acordes simultaneos

69



Continuare discendendo e ascendendo
*Continue to descend and ascend*
Continuar bajando y subiendo



Segue come il precedente
*As before*
Ejecutarlo como el anterior

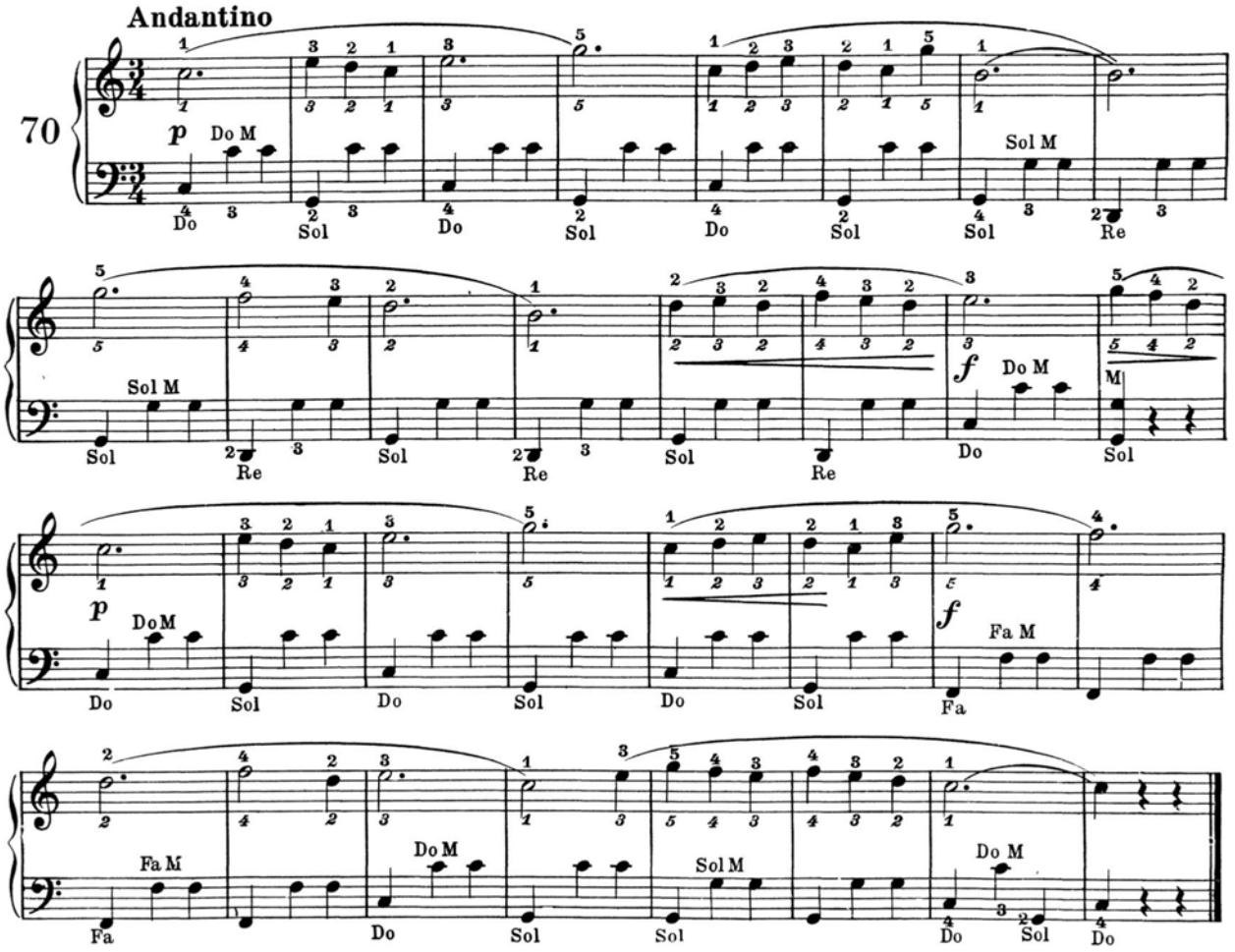
## STUDIETTI MELODICI CON BASSI ALTERNATI

## *LITTLE MELODIC STUDIES WITH ALTERNATE BASSES*

## PEQUEÑOS ESTUDIOS MELODICOS CON BAJOS ALTERNADOS

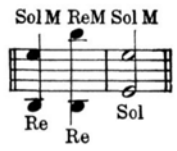
**Andantino**

70



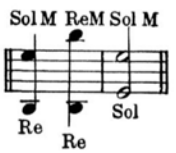

Per il basso cambiato che precede l'accordo di Dominante. ci siamo attenuti alla forma classica degli studi d'armonizzazione della melodia, facendo precedere l'accordo di 4/6 all'accordo risolutivo di 3/5 o di 7ma dominante, per risolvere sull'accordo di Tonica.

Tale basso ha appunto la funzione di armonizzare con 4/6 la Dominante prima della sua risoluzione perfetta.



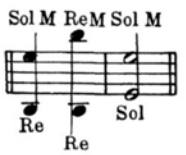

*For the bass change which precedes the Dominant chord we are maintaining the classic manner of harmonising chords with melody, making the preceding chord of 4/6 resolving to the chord 3/5 or the Dominant 7th to conclude on the Tonic chord.*

*Each bass actually harmonises with 4/6 the Dominant before the perfect resolution.*




Para el cambio de bajo que precede al acorde de Dominante nos hemos atenido a la forma clásica de los estudios de armonización de la melodía, haciendo preceder el acorde de 4/6 al acorde resolutivo de 3/5 o' de 7ma Dominante para después resolver sobre el acorde de Tónica.

Tal bajo tiene la función de armonizar con 4/6 la Dominante antes de su perfecta resolución.

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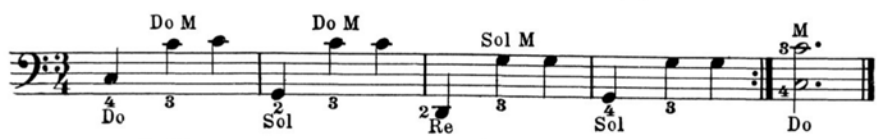


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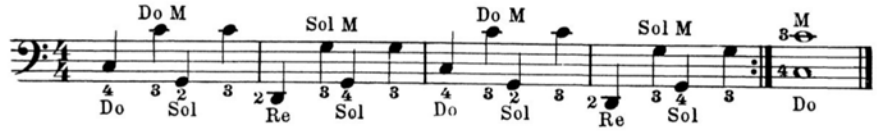



Ripetere sino alla completa padronanza della formula.

*Repeat to complete.*

Repetir el ejercicio hasta dominarlo por completo.

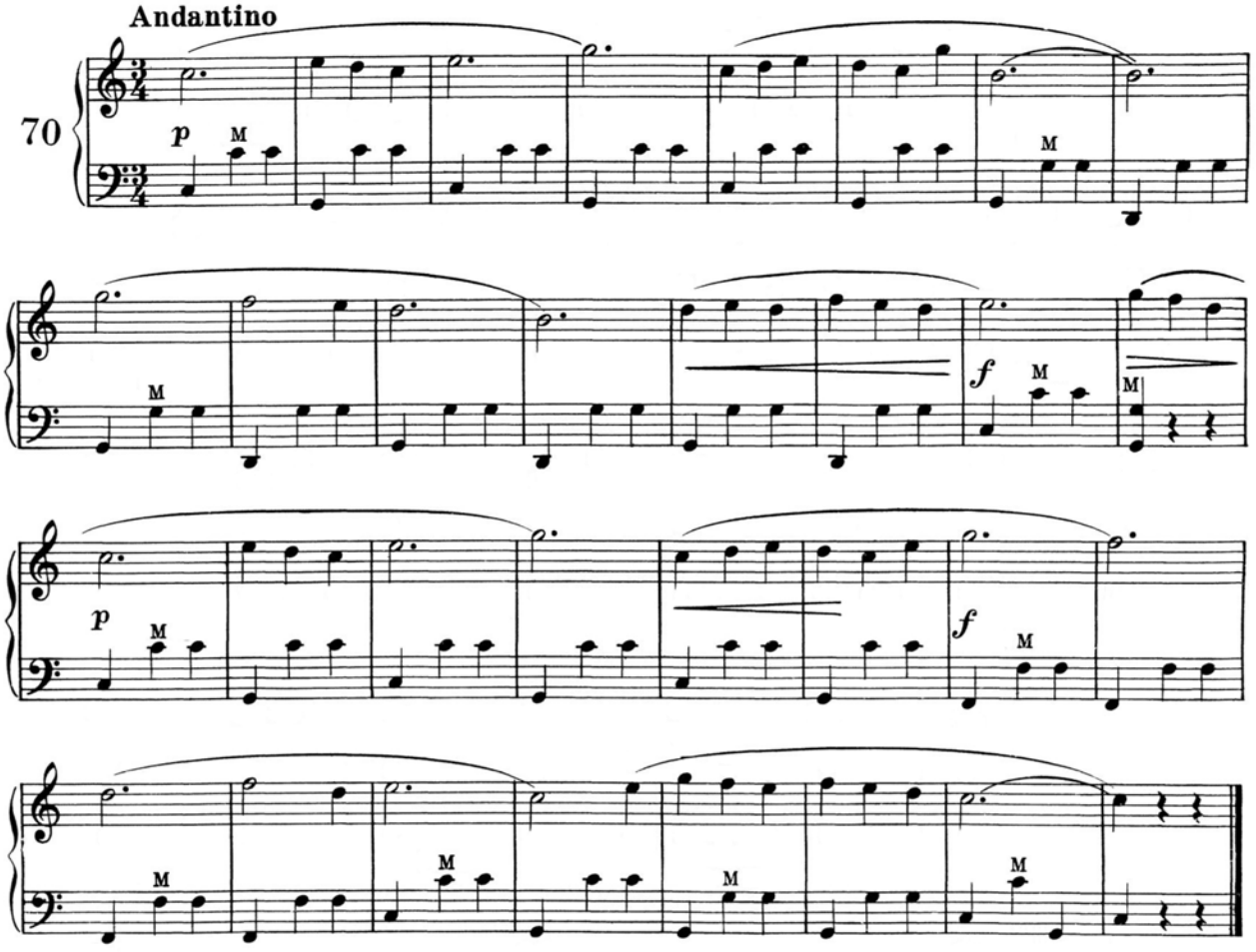
**STUDIETTI MELODICI CON BASSI ALTERNATI**

***LITTLE MELODIC STUDIES WITH ALTERNATE BASSES***

**PEQUEÑOS ESTUDIOS MELODICOS CON BAJOS ALTERNADOS**

**Andantino**

70

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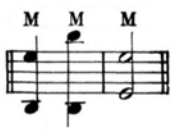
Tale basso ha appunto la funzione di armonizzare con 4/6 la Dominante prima della sua risoluzione perfetta.

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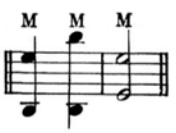
*Each bass actually harmonises with 4/6 the Dominant before the perfect resolution.*

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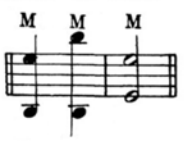
Tal bajo tiene la función de armonizar con 4/6 la Dominante antes de su perfecta resolución.

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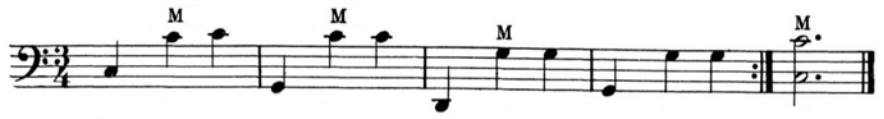


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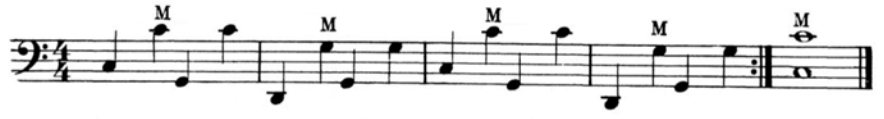



Ripetere sino alla completa padronanza della formula.

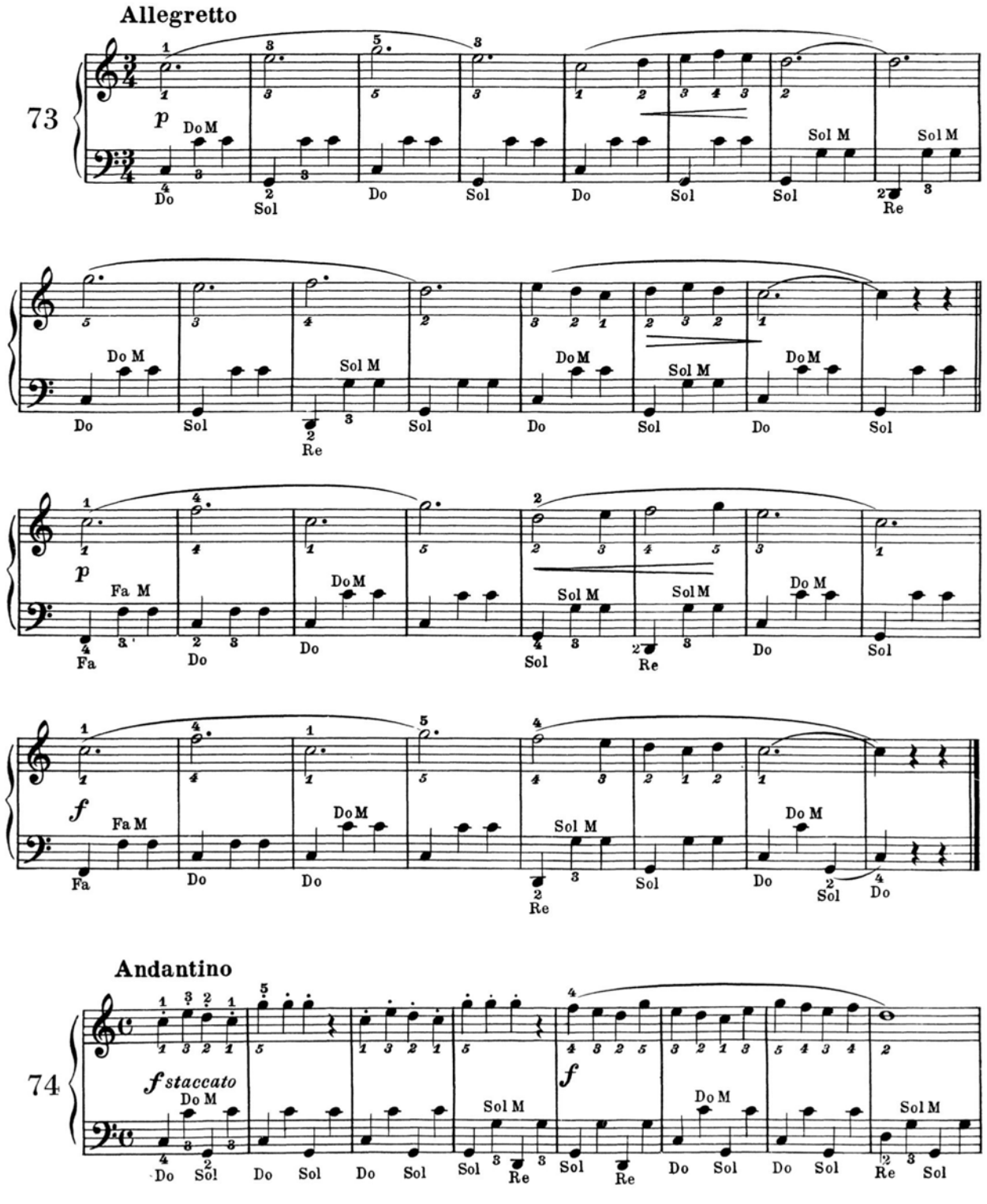
*Repeat to complete.*

Repetir el ejercicio hasta dominarlo por completo.

**APPLICAZIONE DELLA FORMULA PRECEDENTE**

***APPLICATION OF THE PRECEDING FORMULA***

**APLICACION DE LA FORMULA PRECEDENTE**

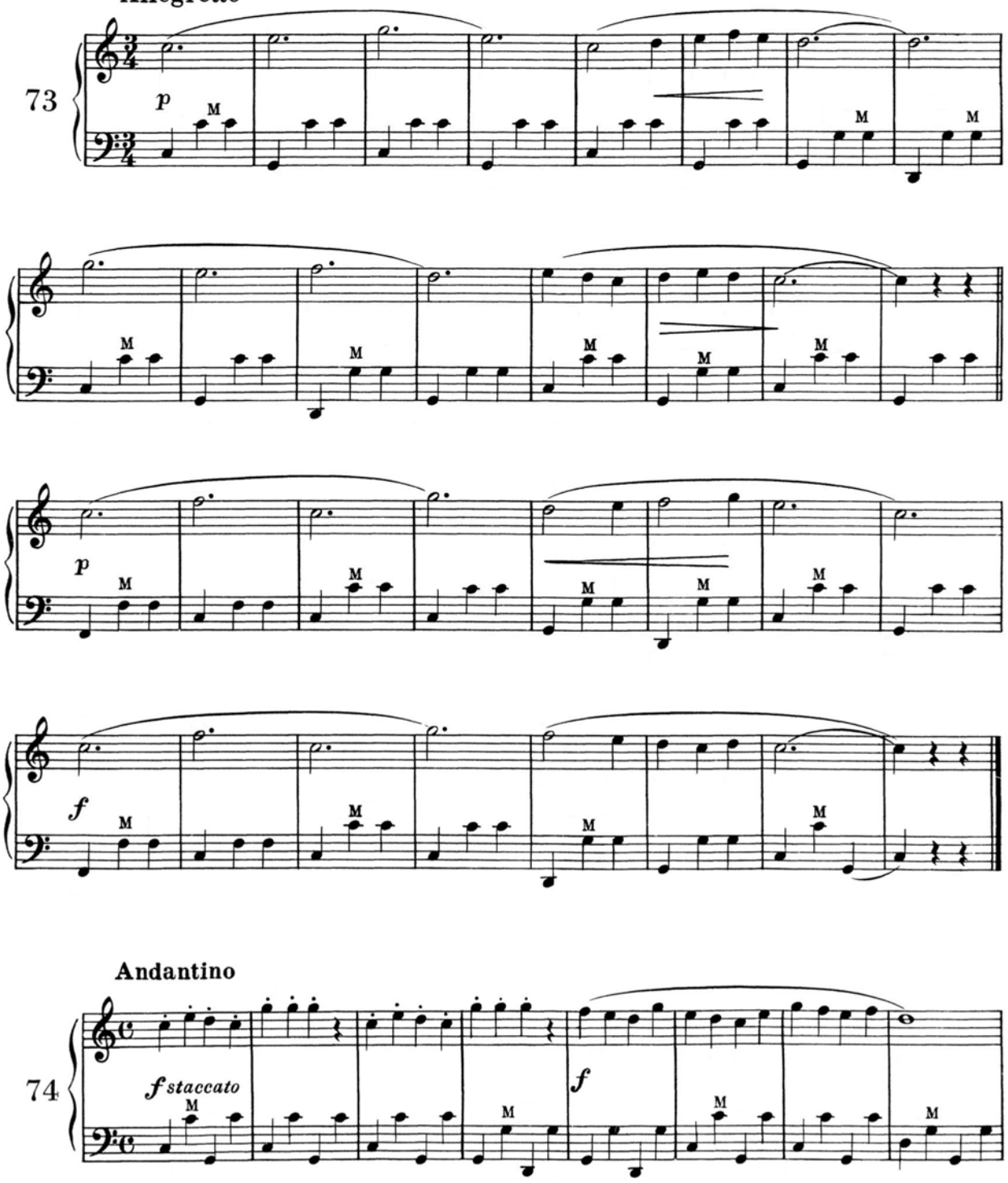


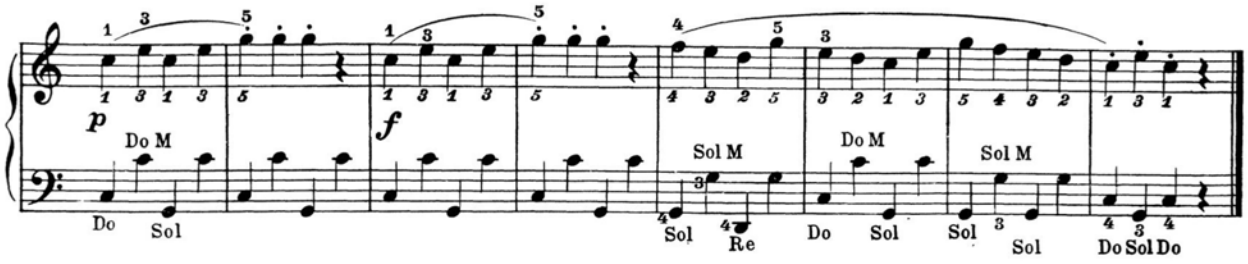
**APPLICAZIONE DELLA FORMULA PRECEDENTE**

***APPLICATION OF THE PRECEDING FORMULA***

**APLICACION DE LA FORMULA PRECEDENTE**

**Allegretto**

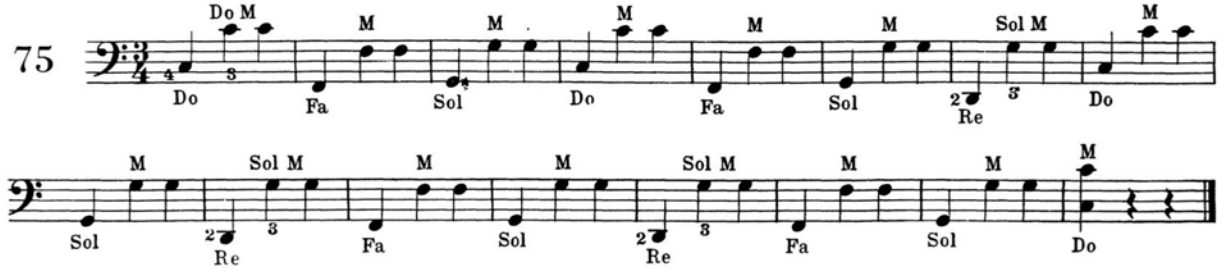




**ESERCIZIO PER IL SALTO DI UNA FILA**

***EXERCISE FOR ONE ROW JUMP***

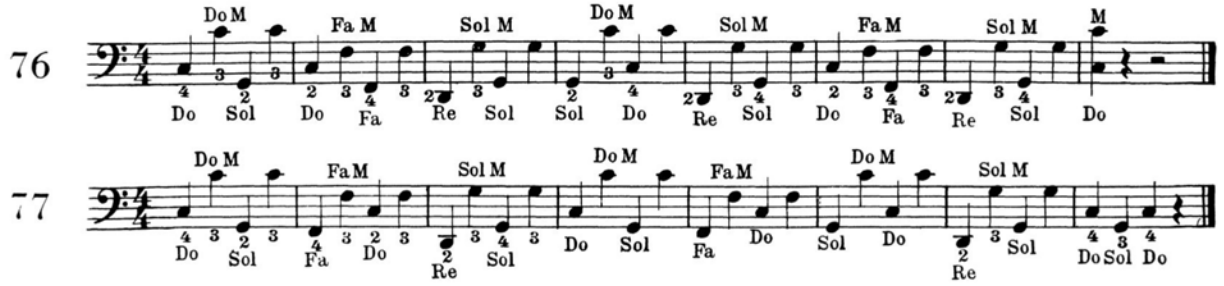
**EJERCICIO PARA EL SALTO DE UNA HILERA**

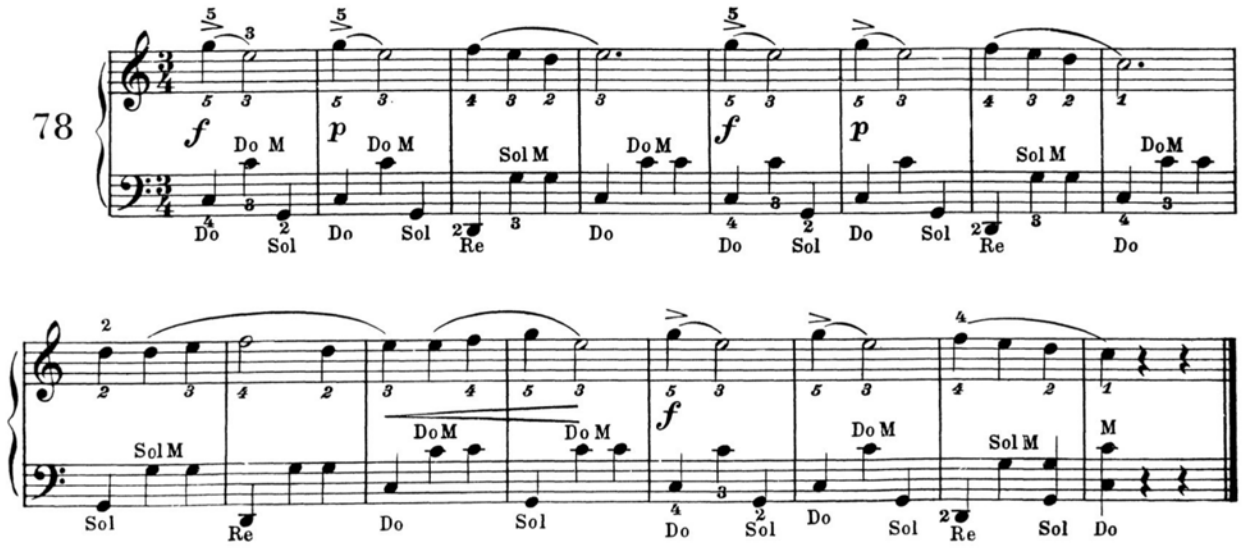


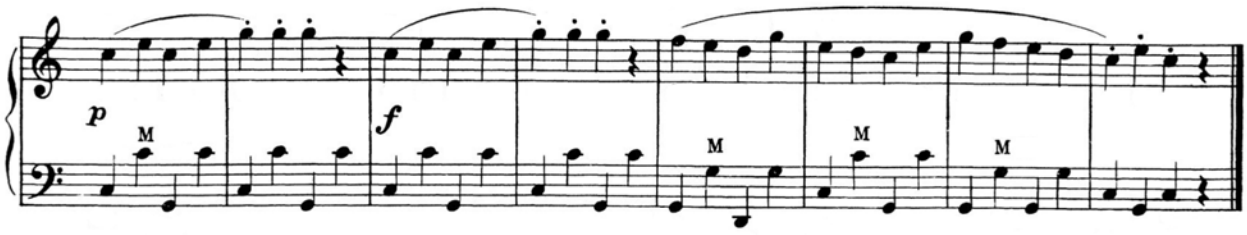
**BASSO SULLA DOMINANTE ALL' INIZIO DELLA MISURA**

***BASS ON THE DOMINANT AT BEGINNING OF THE MEASURE***

**BAJOS SOBRE LA DOMINANTE AL INICIARSE EL COMPAS**








**ESERCIZIO PER IL SALTO DI UNA FILA** — ***EXERCISE FOR ONE ROW JUMP*** — **EJERCICIO PARA EL SALTO DE UNA HILERA**

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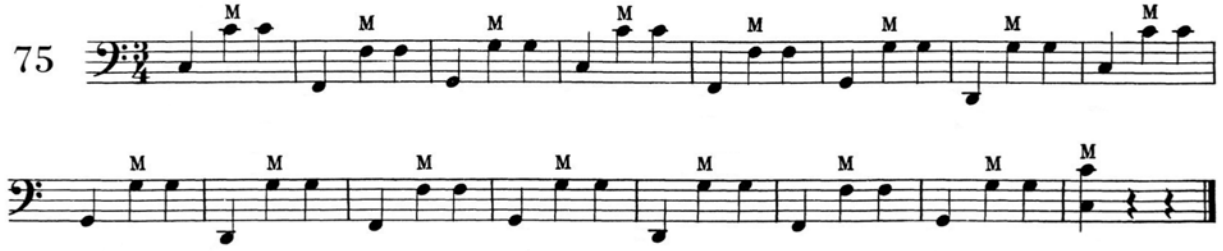


**BASSO SULLA DOMINANTE ALL' INIZIO DELLA MISURA** — ***BASS ON THE DOMINANT AT BEGINNING OF THE MEASURE*** — **BAJOS SOBRE LA DOMINANTE AL INICIARSE EL COMPAS**

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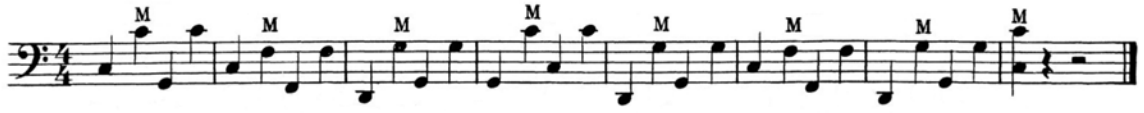
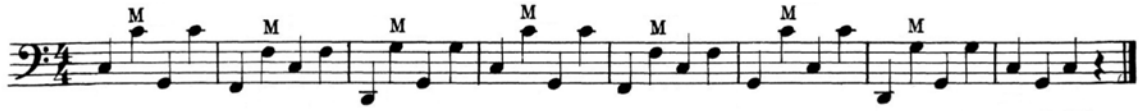
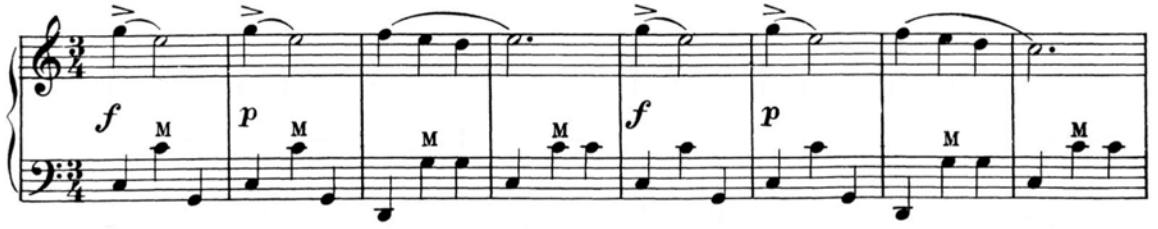
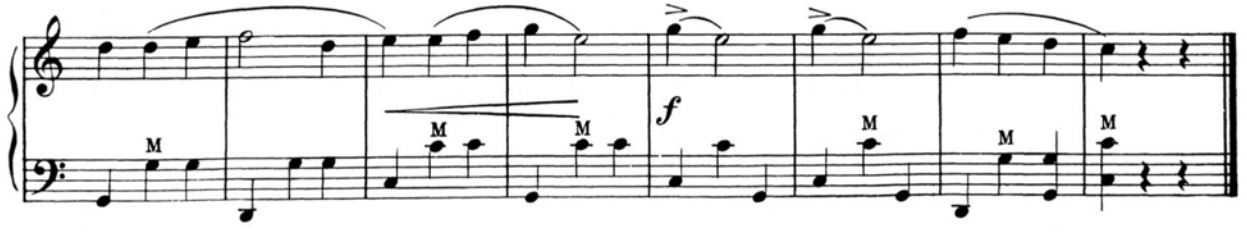



77

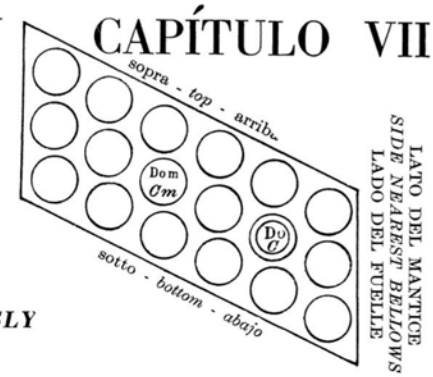



78



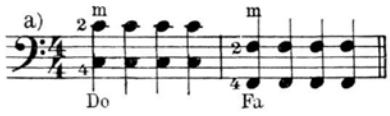
# CAPITOLO VII *CHAPTER VII* CAPÍTULO VII




## ACCORDI MINORI
## *MINOR CHORDS*
## ACORDES MENORES

### ESERCIZI CON BASSI E ACCORDI SIMULTANEI
### *EXERCISES WITH BASSES AND CHORDS SIMULTANEOUSLY*
### EJERCICIOS CON BAJOS Y ACORDES SIMULTANEOS

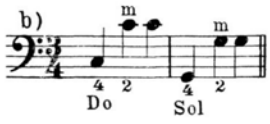
79




Continuare sia discendendo che ascendendo come l'esercizio N. 28 e ripetere più volte. Ciò è utilissimo per l'impostazione della mano sinistra; è consigliabile farne uno studio giornaliero.

*Continue descending and ascending as exercise N. 28 and repeat several times. This is very useful in order to familiarise your lefthand with its correct position. We advise you to play this study every day.*

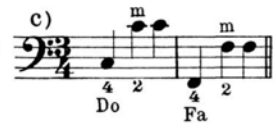
Continuar este ejercicio ascendiendo y descendiendo al igual como lo hicimos en el ejercicio N. 28 y repetirlo varias veces. Esto es muy importante para la posición de la mano izquierda. Aconsejamos practicar este ejercicio con mucha frecuencia.




Continuare la progressione asendendendo e discendendo sino al Do.

*Continue the progression ascending and descending as far as C.*

Continuar la progresión ascendiendo y descendiendo hasta el Do.



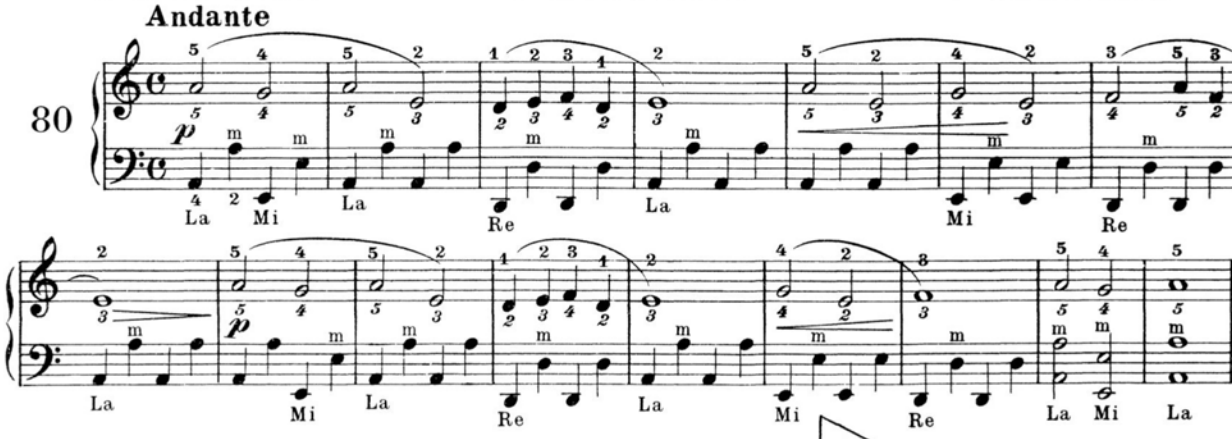

Continuare discendendo e poi ascendendo sino al Do.

*Continue descending and ascending as far as C.*

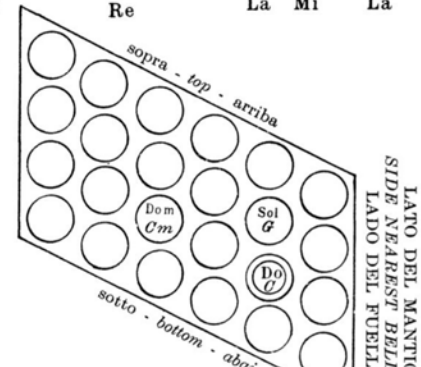
Continuar descendiendo y después ascender hasta el Do.

### STUDIETTO A MANI UNITE
### *LITTLE STUDY FOR TWO HANDS*
### PEQUEÑO ESTUDIO A MANOS JUNTAS

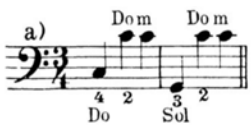
80




### ACCORDI MINORI CON BASSI ALTERNATI
### *ALTERNATE MINOR CHORDS AND BASSES*
### ACORDES MENORES CON BAJOS ALTERNADOS



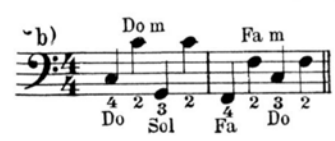

81




Continuare ascendendo su tutta la bottoniera e ritornare (discendendo) sino al Do.

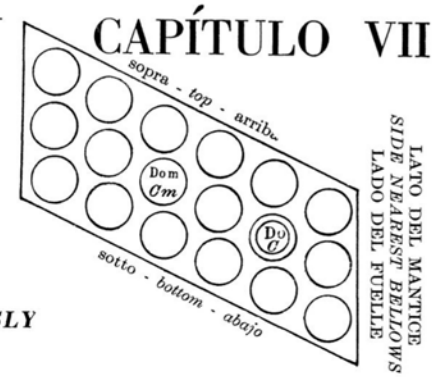
*Continue ascending up to the top of the keyboard and then descend as far as C.*

Continuar ascendiendo sobre todos los botones y volver (descendiendo) hasta el Do.




come prima
*as before*
como antes

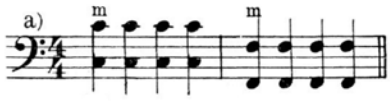
# CAPITOLO VII *CHAPTER VII* CAPÍTULO VII




## ACCORDI MINORI
## *MINOR CHORDS*
## ACORDES MENORES

### ESERCIZI CON BASSI E ACCORDI SIMULTANEI
### *EXERCISES WITH BASSES AND CHORDS SIMULTANEOUSLY*
### EJERCICIOS CON BAJOS Y ACORDES SIMULTANEOS

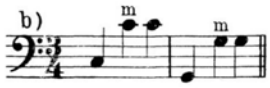
79




Continuare sia discendendo che ascendendo come l'esercizio N. 28 e ripetere più volte. Ciò è utilissimo per l'impostazione della mano sinistra; è consigliabile farne uno studio giornaliero.

*Continue descending and ascending as exercise N. 28 and repeat several times. This is very useful in order to familiarise your lefthand with its correct position. We advise you to play this study every day.*

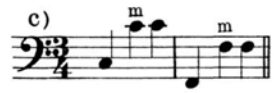
Continuar este ejercicio ascendiendo y descendiendo al igual como lo hicimos en el ejercicio N. 28 y repetirlo varias veces. Esto es muy importante para la posición de la mano izquierda. Aconsejamos practicar este ejercicio con mucha frecuencia.




Continuare la progressione asendendo e discendendo sino al Do.

*Continue the progression ascending and descending as far as C.*

Continuar la progresión ascendiendo y descendiendo hasta el Do.



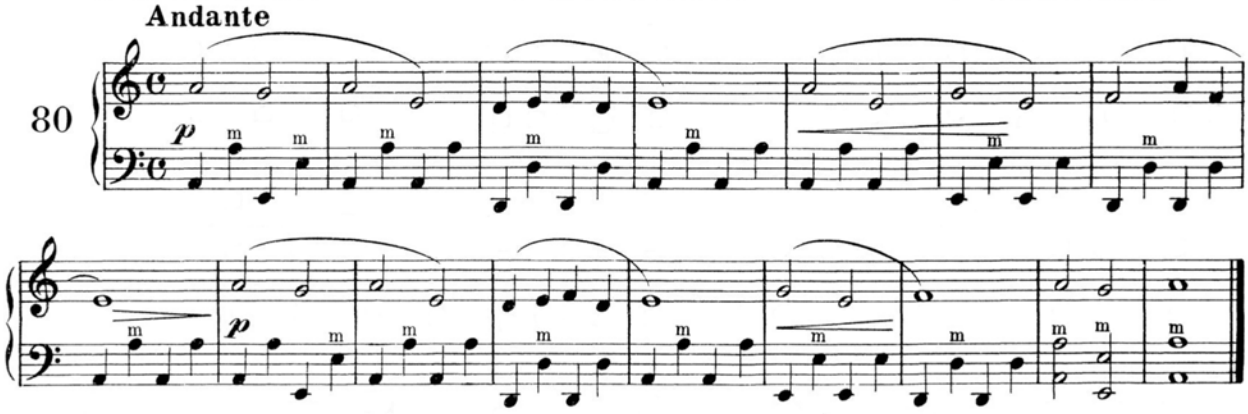

Continuare discendendo e poi ascendendo sino al Do.

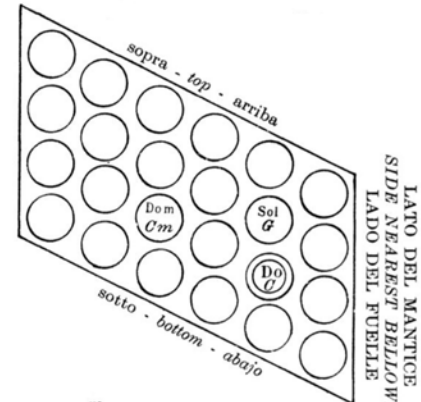
*Continue descending and ascending as far as C.*

Continuar descendiendo y después ascender hasta el Do.

### STUDIETTO A MANI UNITE
### *LITTLE STUDY FOR TWO HANDS*
### PEQUEÑO ESTUDIO A MANOS JUNTAS

80



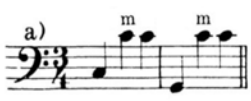




## ACCORDI MINORI CON BASSI ALTERNATI

## *ALTERNATE MINOR CHORDS AND BASSES*

## ACORDES MENORES CON BAJOS ALTERNADOS

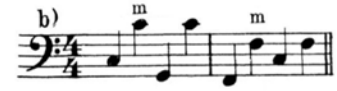
81




Continuare ascendendo su tutta la bottoniera e ritornare (discendendo) sino al Do.

*Continue ascending up to the top of the keyboard and then descend as far as C.*

Continuar ascendiendo sobre todos los botones y volver (descendiendo) hasta el Do.

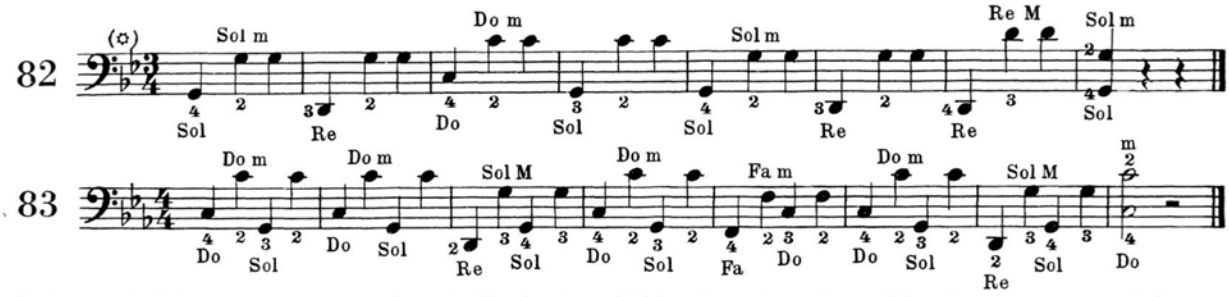



come prima
*as before*
como antes

## ESERCIZI SUGLI ACCORDI MAGGIORI E MINORI CON BASSI ALTERNATI

## *EXERCISES ON MAJOR AND MINOR CHORDS WITH ALTERNATE BASSES*

## EJERCICIOS SOBRE LOS ACORDES MAYORES Y MENORES CON BAJOS ALTERNADOS




(*) Le alterazioni in chiave sono state scritte per la esatta forma tonale benchè l'allievo non ne sia ancora a conoscenza.

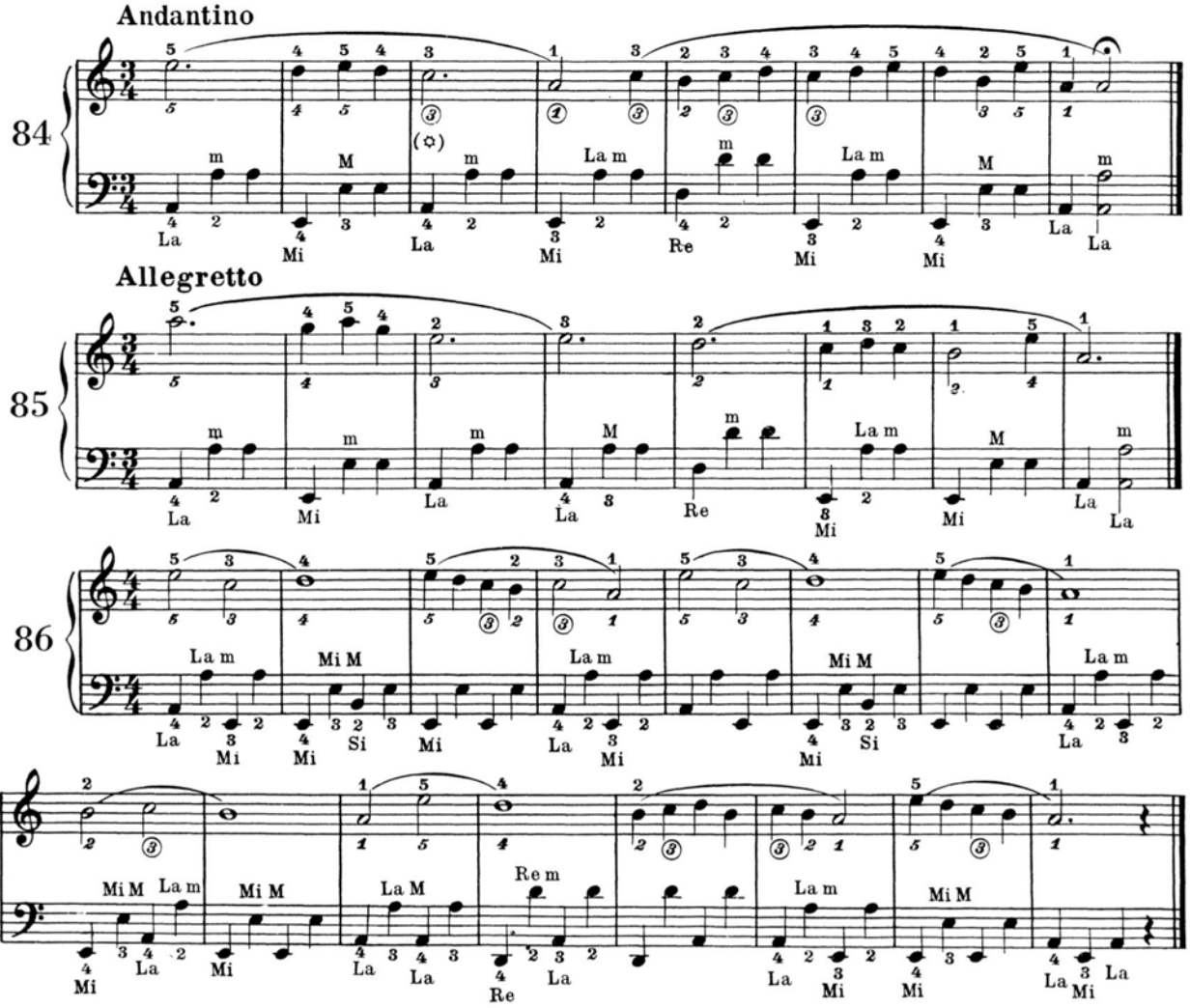
(*) *The alterations of clef have been written for exactness of tonal form since this is the first time the student has met with them.*

(*) Las alteraciones puestas en la clave nos indican la forma tonal del ejercicio, aunque el estudiante no tenga todavia conocimiento de ésta.

## STUDIETTI A MANI UNITE

## *LITTLE STUDY FOR TWO HANDS*

## PEQUEÑOS ESTUDIOS A MANOS JUNTAS




(*) I numeri racchiusi nel cerchietto si riferiscono ai bottoni delle file supplementari.

(*) *The numbers in the ring concern the buttons of the supplementary ranks.*

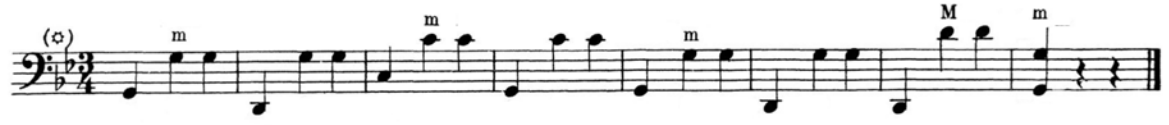
(*) Los numeros entre los circulos se refieren a los botones de las hileras subsidiarias.

**ESERCIZI SUGLI ACCORDI MAGGIORI E MINORI CON BASSI ALTERNATI**

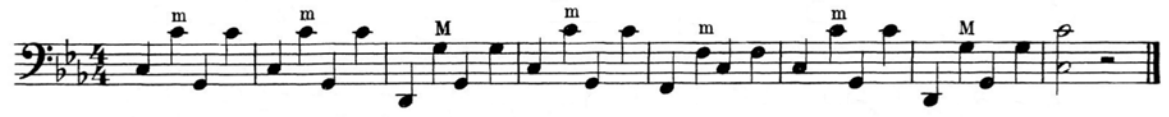
***EXERCISES ON MAJOR AND MINOR CHORDS WITH ALTERNATE BASSES***

**EJERCICIOS SOBRE LOS ACORDES MAYORES Y MENORES CON BAJOS ALTERNADOS**

82



83



(*) Le alterazioni in chiave sono state scritte per la esatta forma tonale benchè l'allievo non ne sia ancora a conoscenza.

(*) *The alterations of clef have been written for exactness of tonal form since this is the first time the student has met with them.*

(*) Las alteraciones puestas en la clave nos indican la forma tonal del ejercicio, aunque el estudiante no tenga todavia conocimiento de ésta.

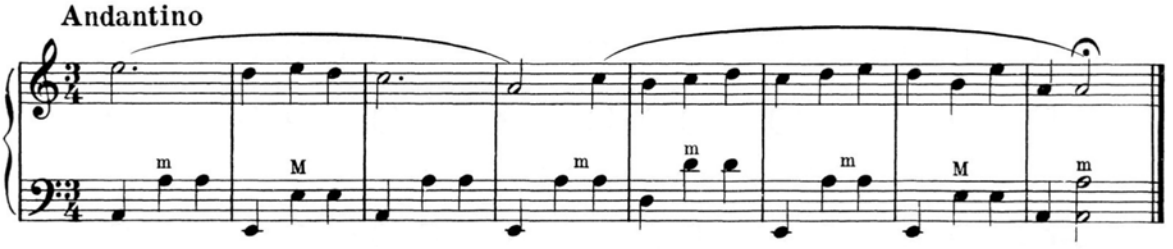
**STUDIETTI A MANI UNITE**

***LITTLE STUDY FOR TWO HANDS***

**PEQUEÑOS ESTUDIOS A MANOS JUNTAS**

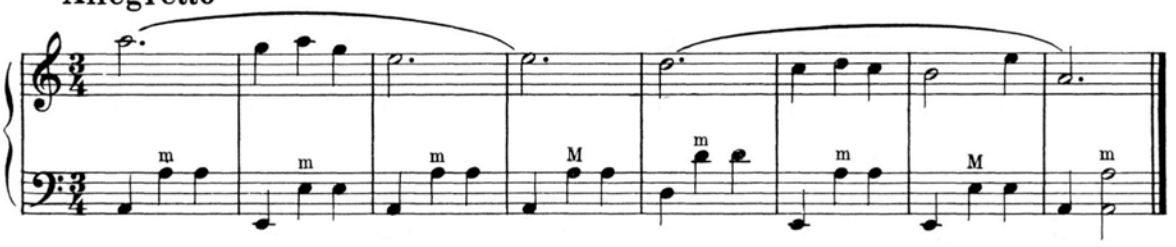
**Andantino**

84

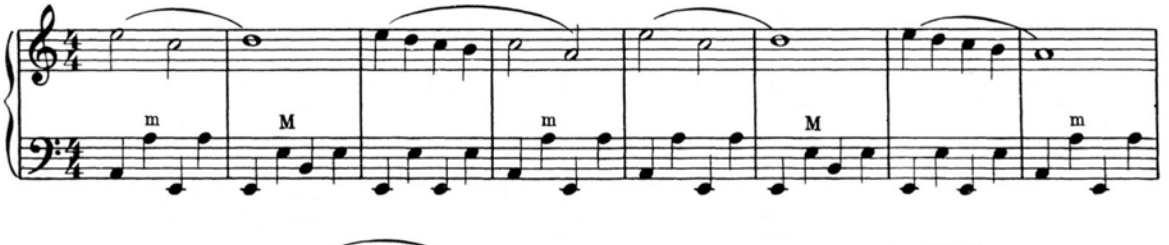


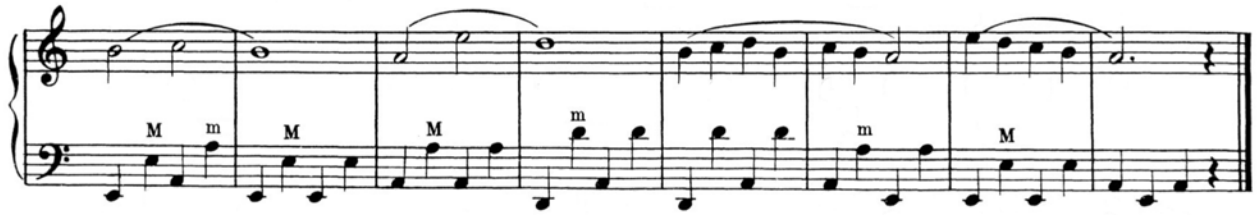
**Allegretto**

85



86



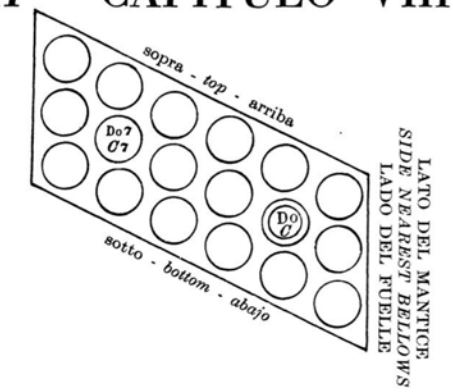


# CAPITOLO VIII *CHAPTER VIII* CAPÍTULO VIII

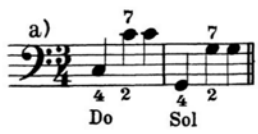
**ESERCIZI SUGLI ACCORDI DI SETTIMA DI DOMINANTE**

***EXERCISES ON THE DOMINANT SEVENTH CHORDS***

**EJERCICIOS SOBRE LOS ACORDES DE SEPTIMA DOMINANTE**




a)

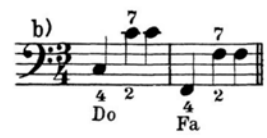



Continuare la progressione asendendo e discendendo sino al Do.

*Continue the progression ascending and descending as far as C.*

Continuar la progresión ascendiendo y descendiendo hasta el Do.

b)




Continuare discendendo e poi ascendendo sino al Do.

*Continue descending and ascending as far as C.*

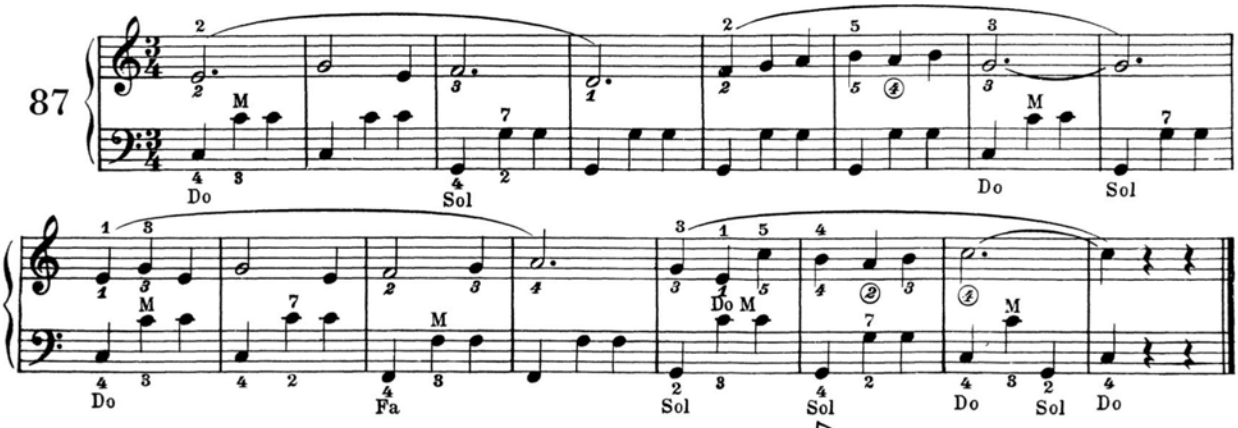
Continuar descendiendo y después ascender hasta el Do.

**STUDIETTO A MANI UNITE**

***LITTLE STUDY FOR TWO HANDS***

**PEQUEÑO ESTUDIO A MANOS JUNTAS**

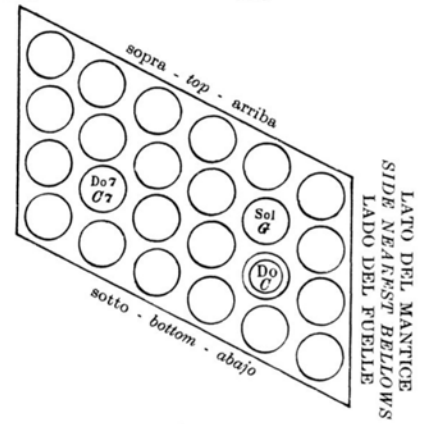
87



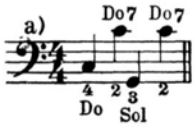

**ACCORDI DI SETTIMA DI DOMINANTE CON BASSI ALTERNATI**

***DOMINANT SEVENTH CHORDS AND ALTERNATE BASSES***

**ACORDES DE SEPTIMA DOMINANTE CON BAJOS ALTERNADOS**




88 a)

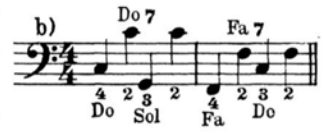



Continuare ascendendo su tutta la bottoniera e ritornare (discendendo) sino al Do.

*Continue ascending up to the top of the keyboard and then descend as far as C.*

Continuar ascendiendo sobre todos los botones y volver (descendiendo) hasta el Do.

b)




Continuare discendendo e poi ascendendo sino al Do

*Continue descending and ascending as far as C.*

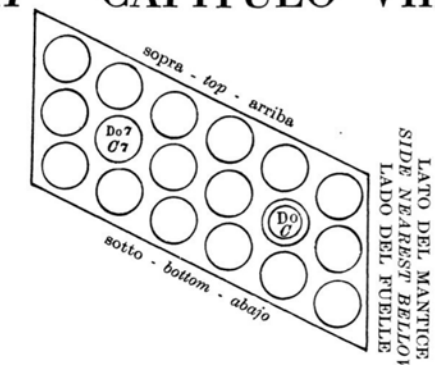
Continuar descendiendo y después ascender hasta el Do.

# CAPITOLO VIII *CHAPTER VIII* CAPÍTULO VIII

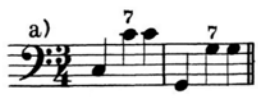
**ESERCIZI SUGLI ACCORDI DI SETTIMA DI DOMINANTE**

***EXERCISES ON THE DOMINANT SEVENTH CHORDS***

**EJERCICIOS SOBRE LOS ACORDES DE SEPTIMA DOMINANTE**




a)

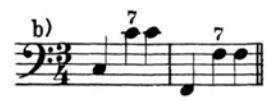


Continuare la progressione asendendo e discendendo sino al Do.

*Continue the progression ascending and descending as far as C.*

Continuar la progresión ascendiendo y descendiendo hasta el Do.

b)



Continuare discendendo e poi ascendendo sino al Do.

*Continue descending and ascending as far as C.*

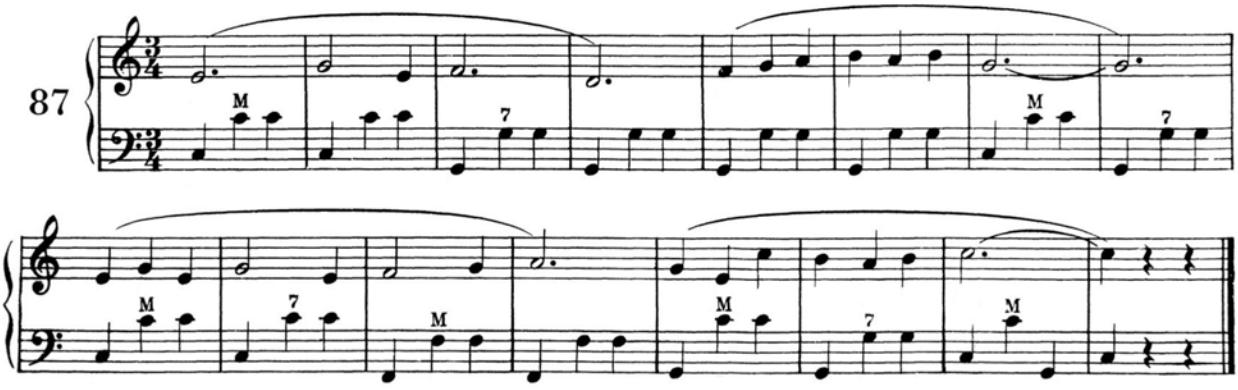
Continuar descendiendo y después ascender hasta el Do.

**STUDIETTO A MANI UNITE**

***LITTLE STUDY FOR TWO HANDS***

**PEQUEÑO ESTUDIO A MANOS JUNTAS**

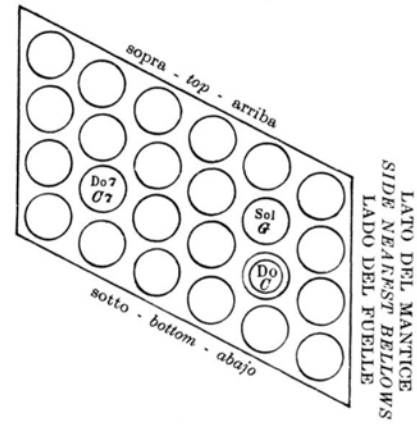
87



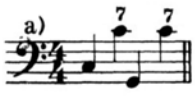
**ACCORDI DI SETTIMA DI DOMINANTE CON BASSI ALTERNATI**

***DOMINANT SEVENTH CHORDS AND ALTERNATE BASSES***

**ACORDES DE SEPTIMA DOMINANTE CON BAJOS ALTERNADOS**




88 a)

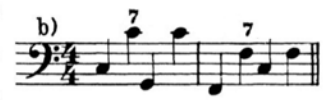


Continuare ascendendo su tutta la bottoniera e ritornare (discendendo) sino al Do.

*Continue ascending up to the top of the keyboard and then descend as far as C.*

Continuar ascendiendo sobre todos los botones y volver (descendiendo) hasta el Do.

b)



Continuare discendendo e poi ascendendo sino al Do

*Continue descending and ascending as far as C.*

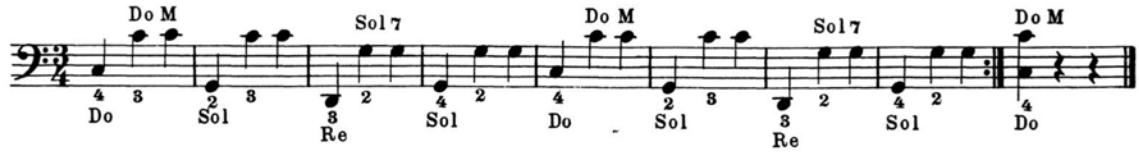
Continuar descendiendo y después ascender hasta el Do.

**ESERCIZI SUGLI ACCORDI DI SETTIMA DI DOMINANTE**

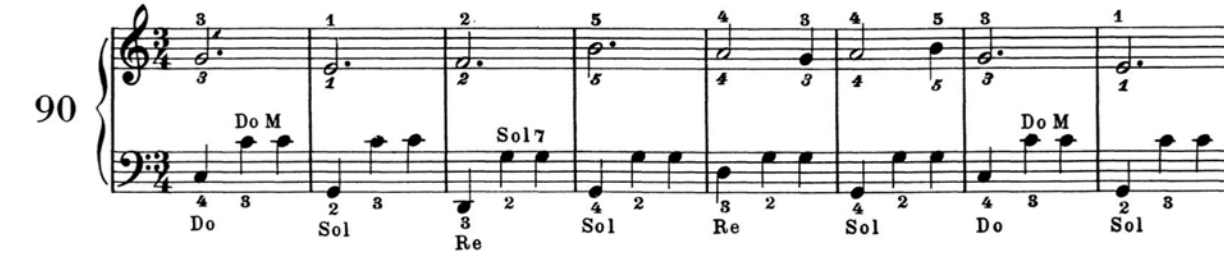
***EXERCISES ON THE DOMINANT SEVENTH CHORDS***

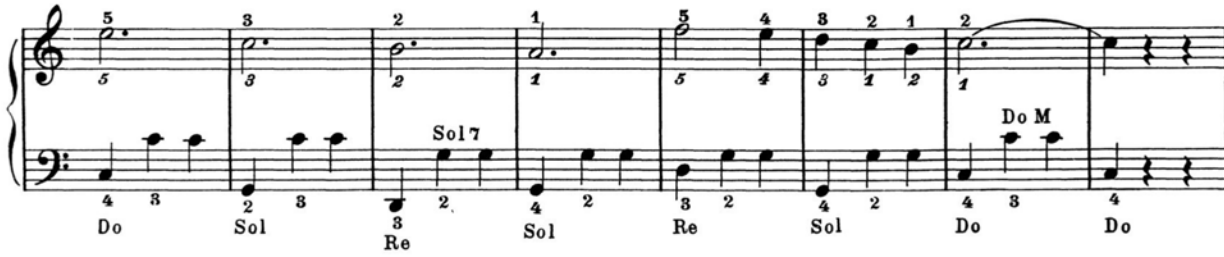
**EJERCICIOS SOBRE LOS ACORDES DE SEPTIMA DOMINANTE**

89




90

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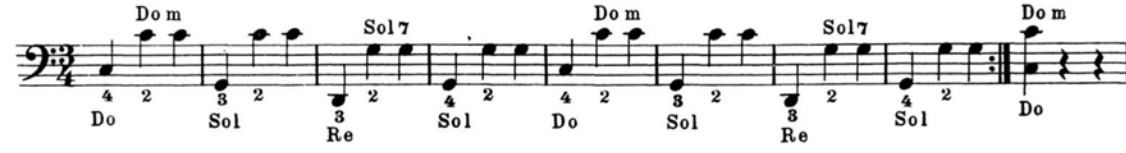


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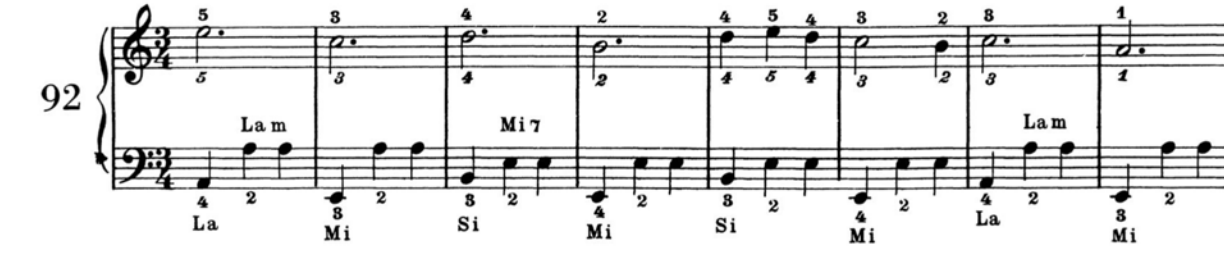
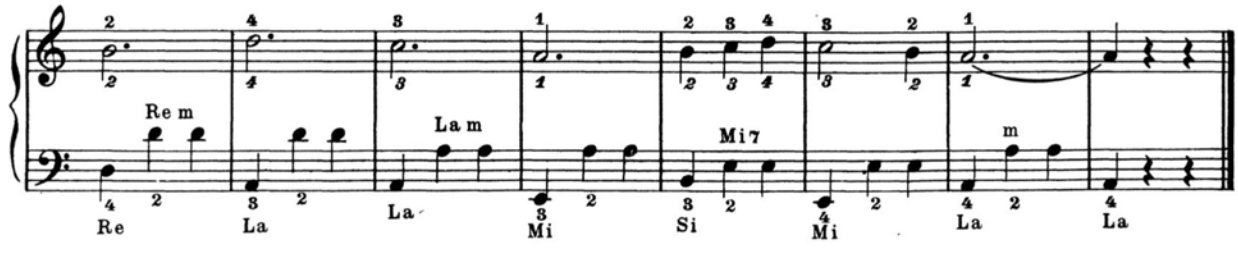
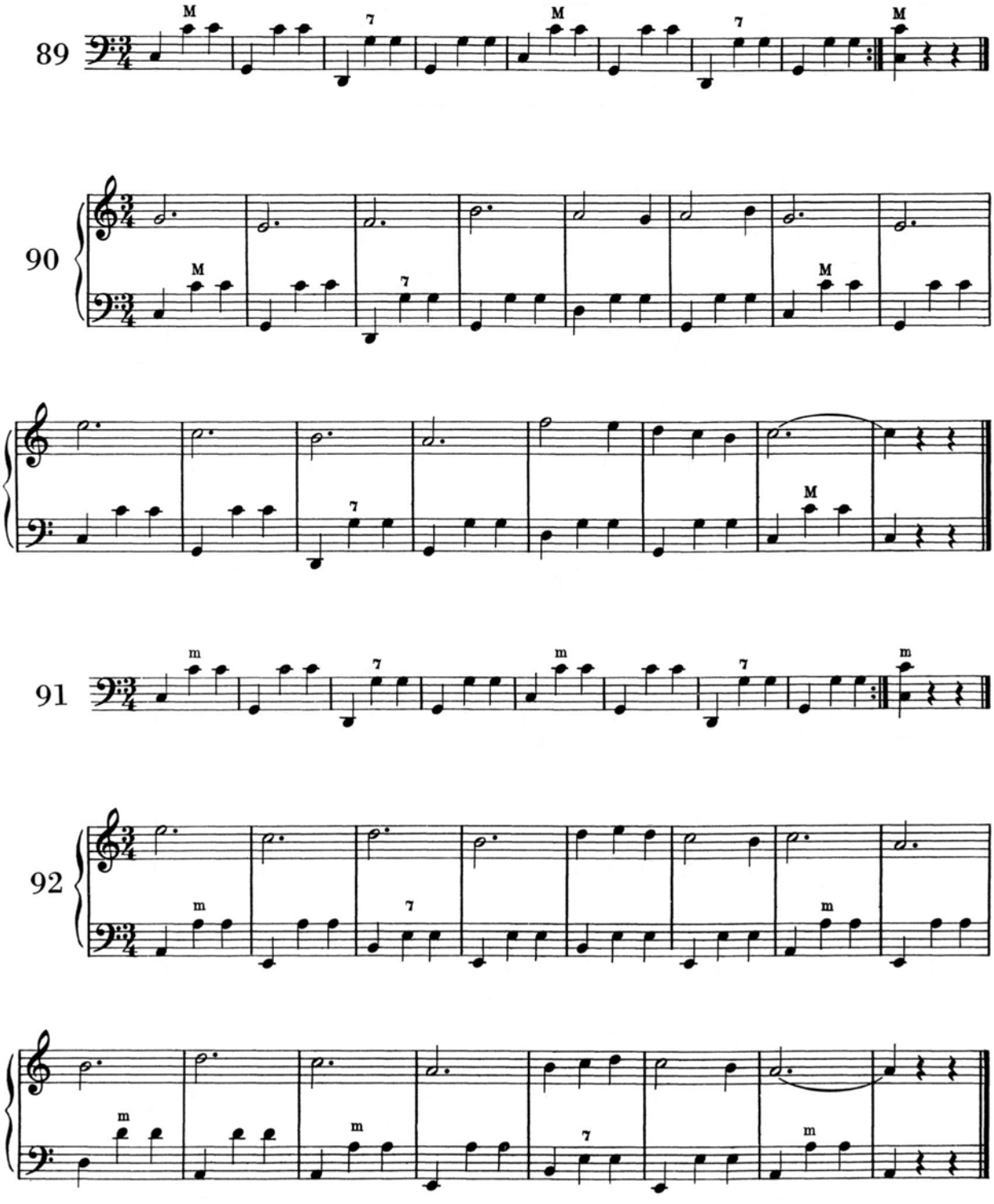


**ESERCIZI**
**SUGLI ACCORDI**
**DI SETTIMA DI DOMINANTE**

***EXERCISES***
***ON THE DOMINANT***
***SEVENTH CHORDS***

**EJERCICIOS**
**SOBRE LOS ACORDES**
**DE SEPTIMA DOMINANTE**

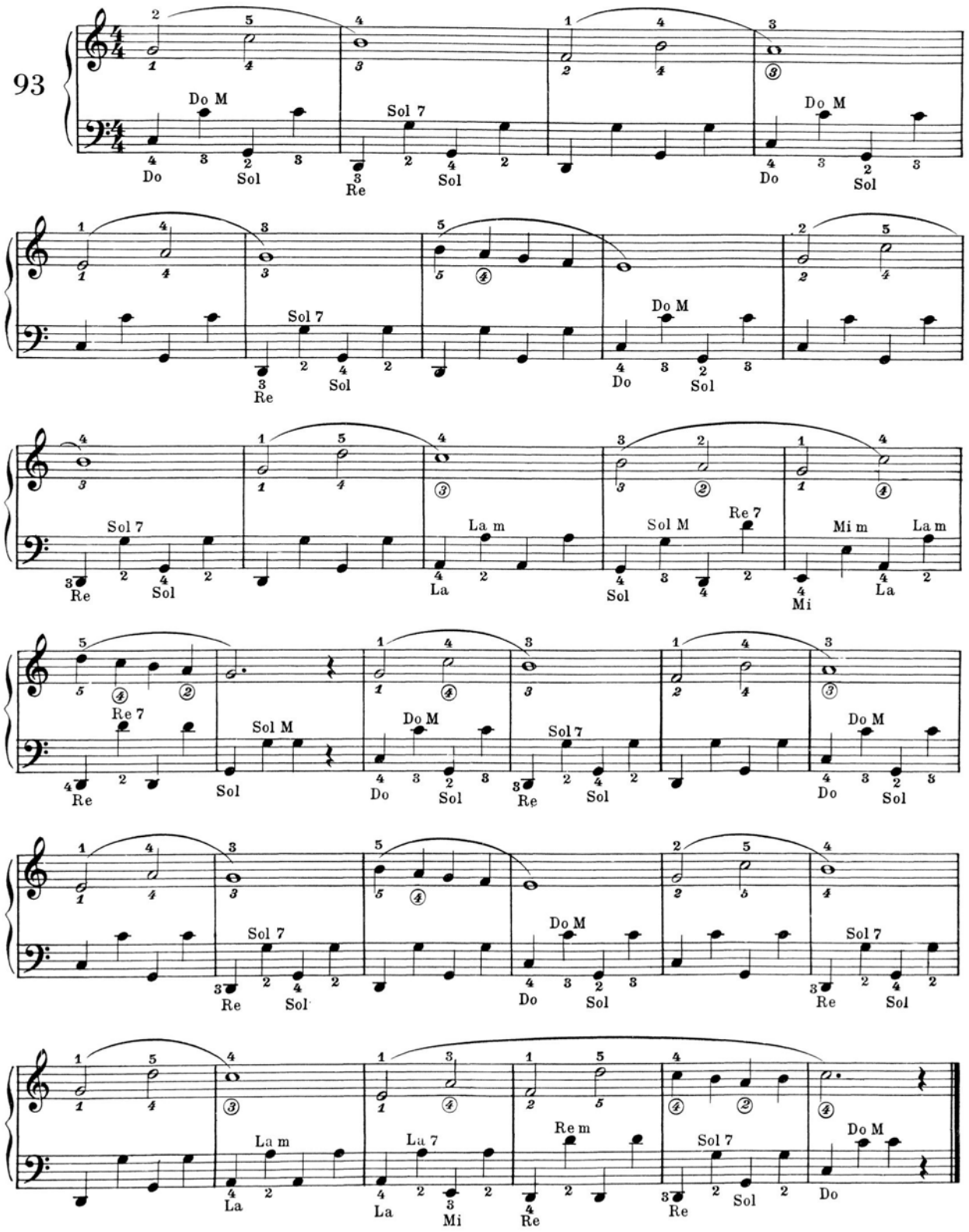


**STUDIO**
**PER L'APPLICAZIONE**
**DEGLI ACCORDI DI SETTIMA**

***STUDY***
***IN THE APPLICATION***
***OF SEVENTH CHORDS***

**ESTUDIO**
**PARA LA APLICACIÓN**
**DE LOS ACORDES DE SÉPTIMA**

93

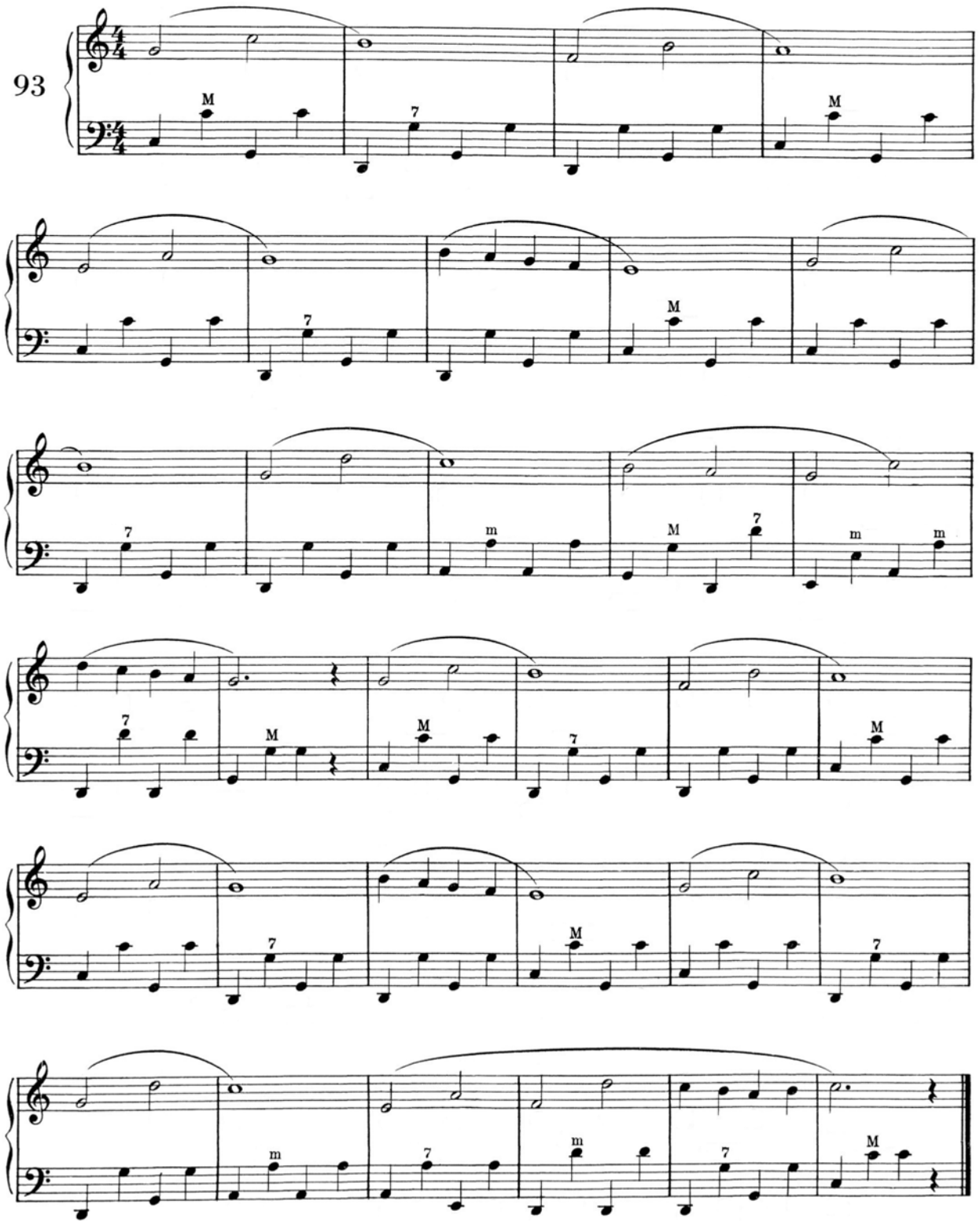


**STUDIO**
**PER L'APPLICAZIONE**
**DEGLI ACCORDI DI SETTIMA**

***STUDY***
***IN THE APPLICATION***
***OF SEVENTH CHORDS***

**ESTUDIO**
**PARA LA APLICACIÓN**
**DE LOS ACORDES DE SÉPTIMA**

93

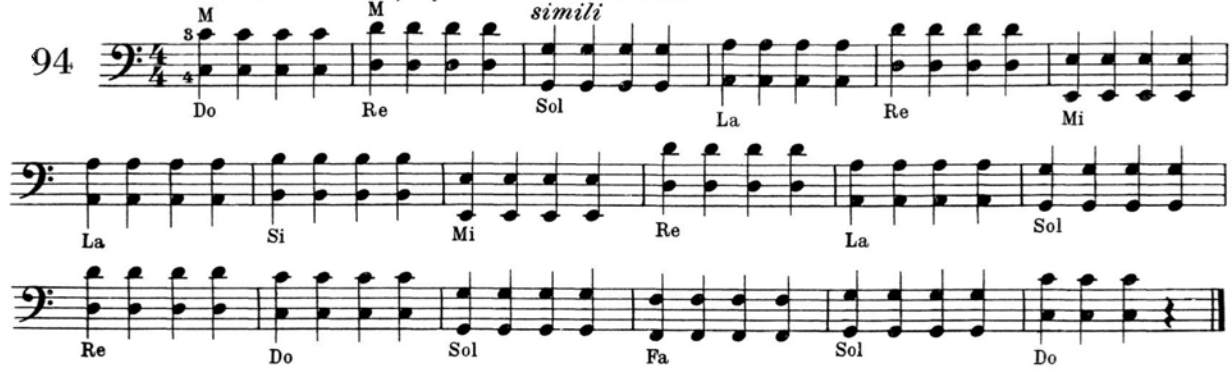


# CAPITOLO IX — *CHAPTER IX* — CAPÍTULO IX

**ESERCIZI PER I SALTI** (MANO SINISTRA) — ***EXERCISES FOR JUMPS*** (*LEFTHAND*) — **EJERCICIOS PARA LOS SALTOS** (MANO IZQUIERDA)

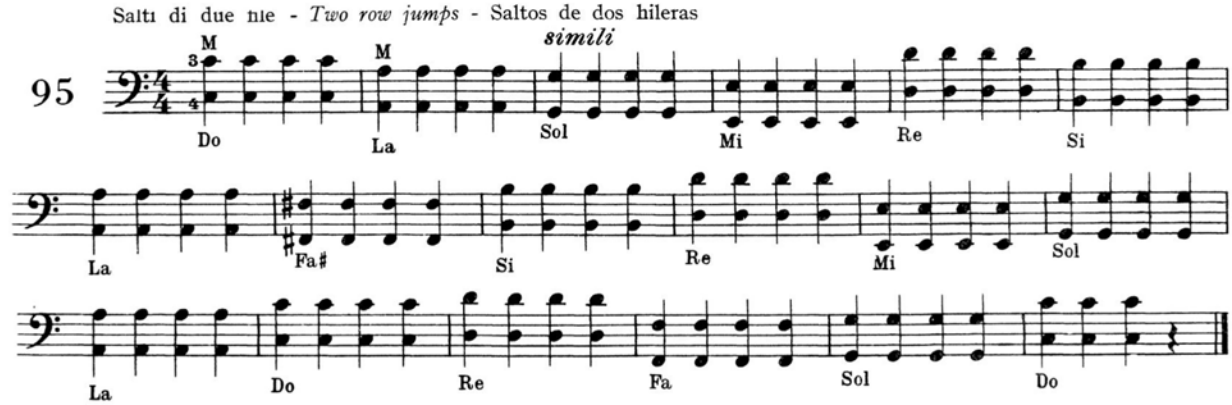
Salti di una fila - *One row jumps* - Saltos de una hilera

94



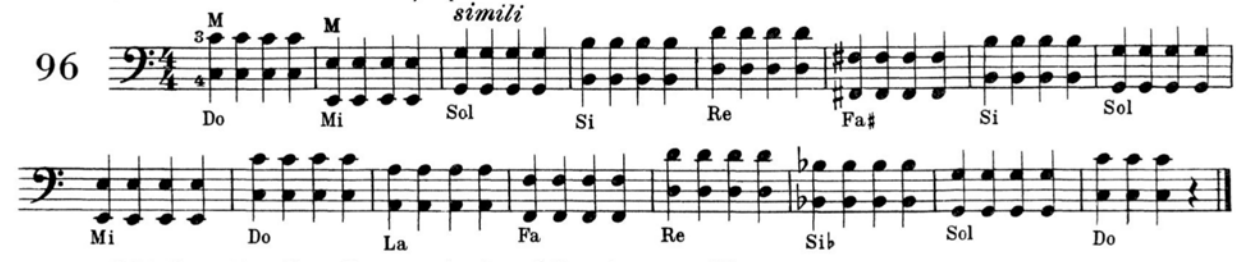

Salti di due file - *Two row jumps* - Saltos de dos hileras

95



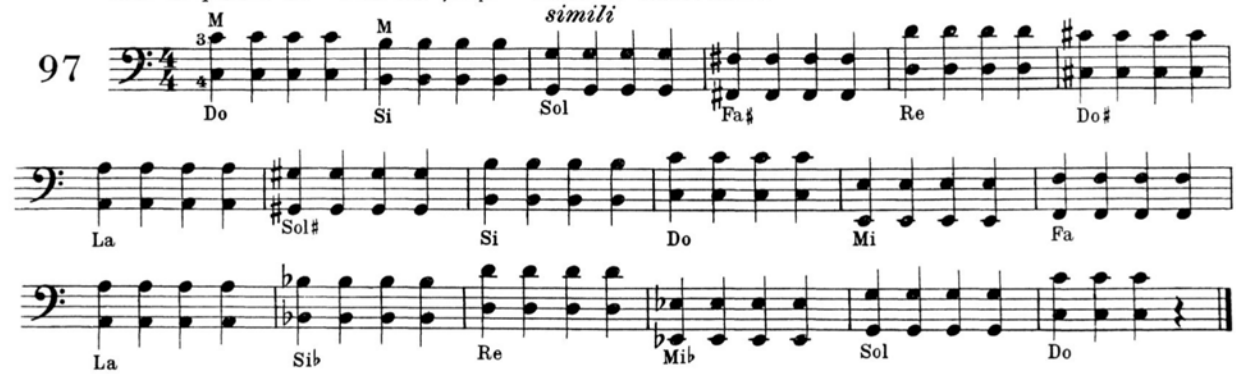

Salti di tre file - *Three row jumps* - Saltos de tres hileras

96




Salti di quattro file - *Four row jumps* – Saltos de cuatro hileras

97




*N.B.* - Consigliamo di eseguire i precedenti esercizi anche con accordi minori e di Settima dominante

N.B. - *We advise the student to play the preceding exercises not only on the major buttons but also on the Minors and Dominant*

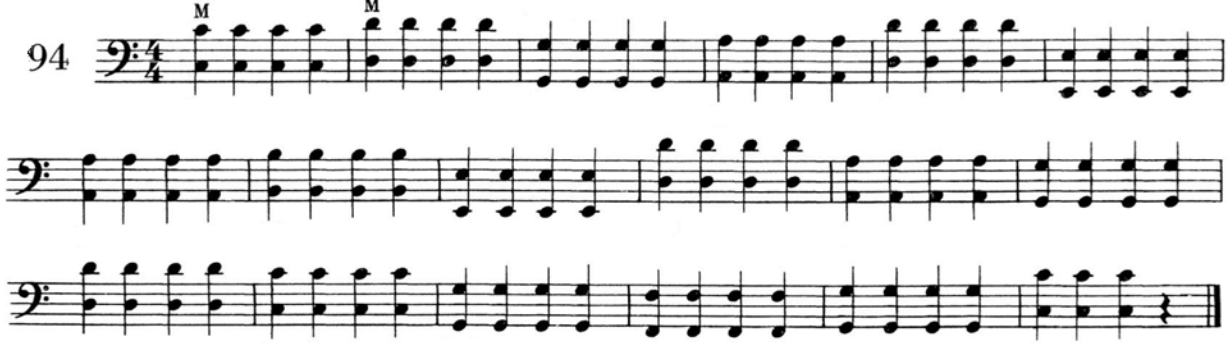
*N.B.* - Aconsejamos hacer los precedentes ejercicios tambien con acordes menores y Séptima Dominante.

# CAPITOLO IX — *CHAPTER IX* — CAPÍTULO IX

**ESERCIZI PER I SALTI** (MANO SINISTRA) — ***EXERCISES FOR JUMPS*** (*LEFTHAND*) — **EJERCICIOS PARA LOS SALTOS** (MANO IZQUIERDA)

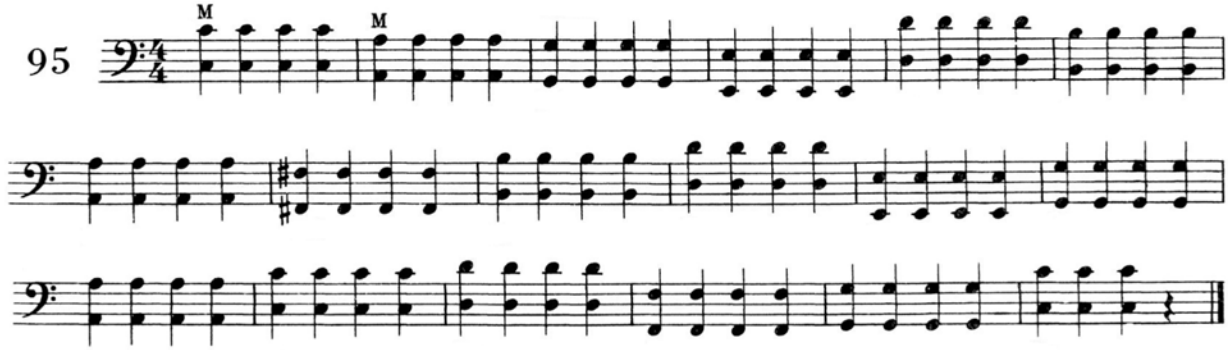
Salti di una fila - *One row jumps* - Saltos de una hilera

94



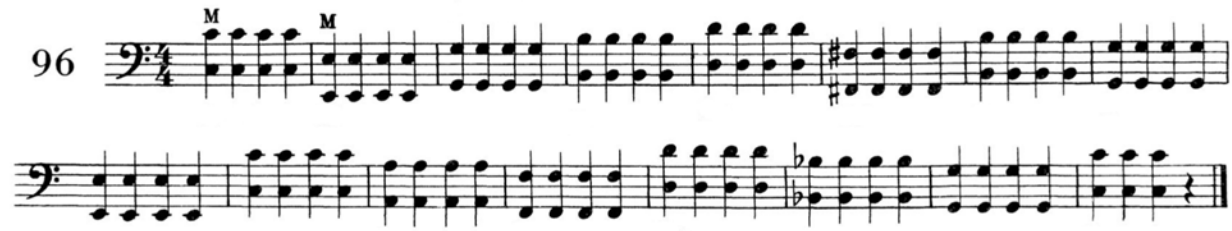
Salti di due file - *Two row jumps* - Saltos de dos hileras

95



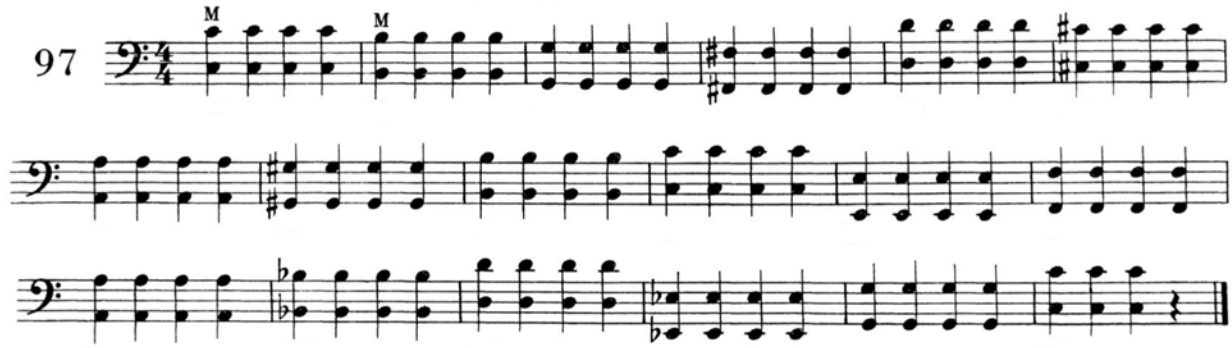
Salti di tre file - *Three row jumps* - Saltos de tres hileras

96



Salti di quattro file - *Four row jumps* – Saltos de cuatro hileras

97



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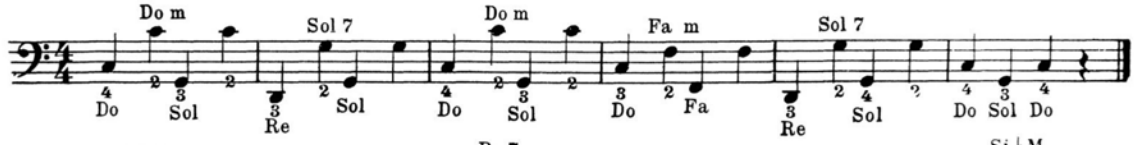
**BASSI ALTERNATI MAGGIORI - MINORI E DI SETTIMA DOMINANTE CON SALTI DI POSIZIONE**

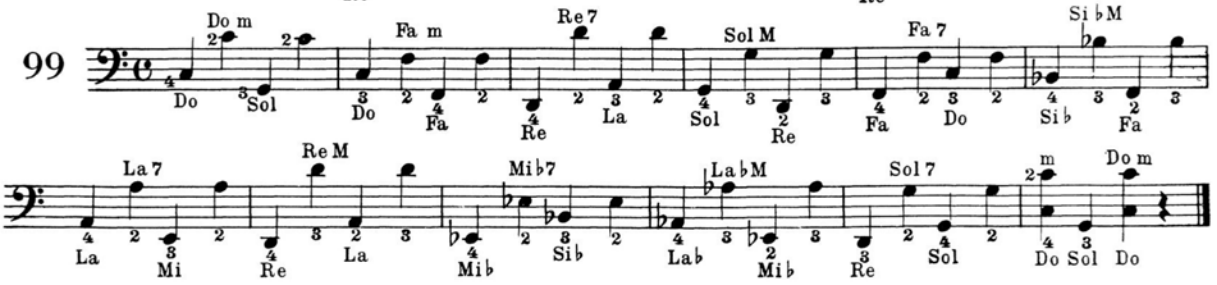
***ALTERNATE MAJORS, MINORS AND DOMINANT SEVENTHS WITH JUMPS***

**BAJOS ALTERNADOS MAYORES - MENORES Y SÉPTIMA DOMINANTE CON SALTOS DE POSICIÓN**

98




99

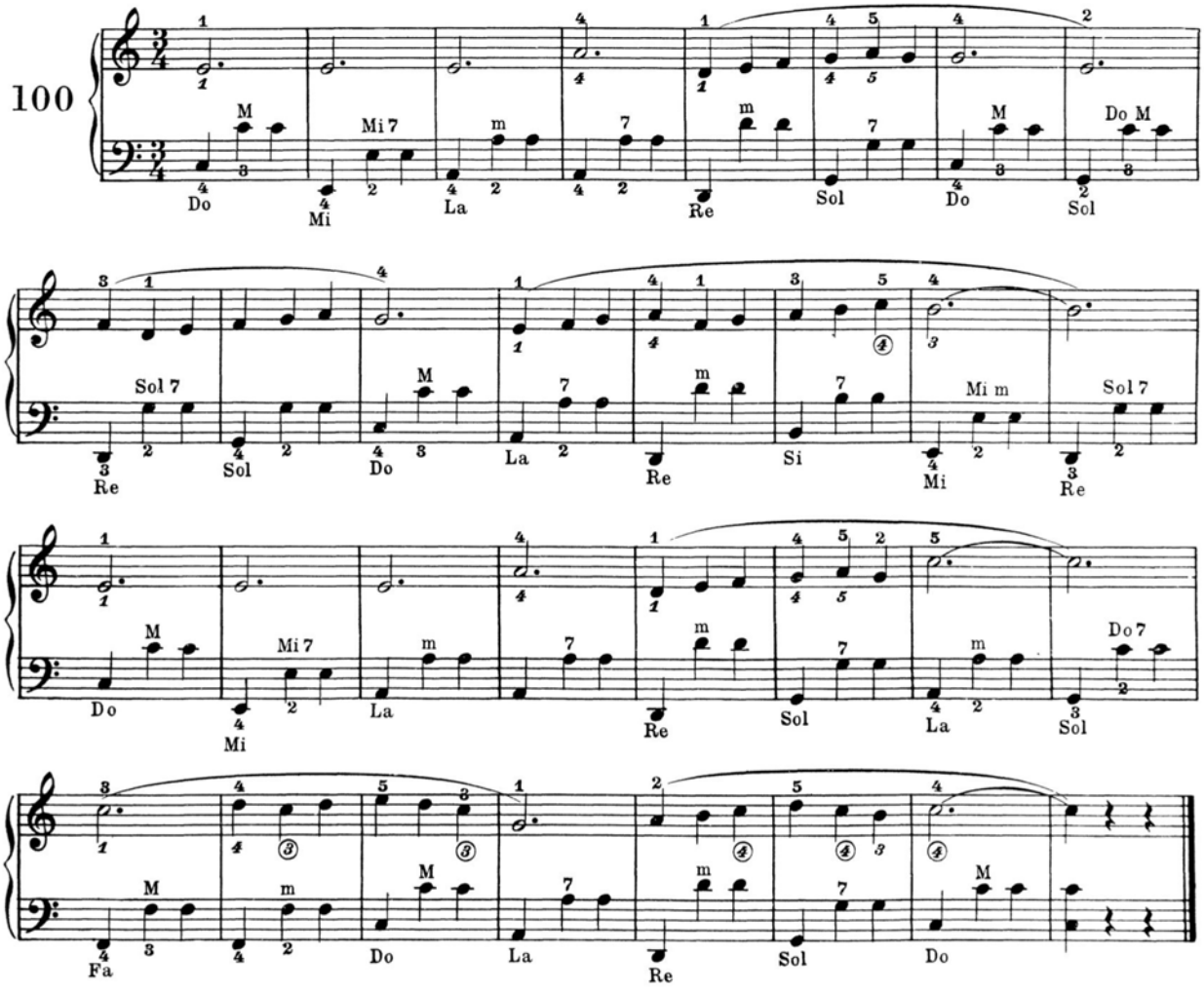



**APPLICAZIONE DEGLI ESERCIZI PRECEDENTI**

***APPLICATION OF THE PRECEDING EXERCISES***

**APLICACIÓN DE LOS EJERCICIOS PRECEDENTES**

100

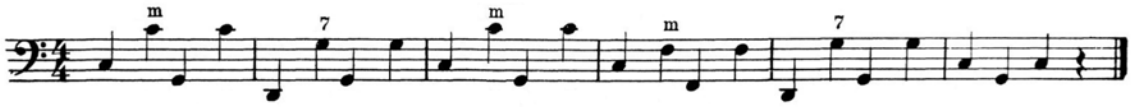


**BASSI ALTERNATI MAGGIORI - MINORI E DI SETTIMA DOMINANTE CON SALTI DI POSIZIONE**

***ALTERNATE MAJORS, MINORS AND DOMINANT SEVENTHS WITH JUMPS***

**BAJOS ALTERNADOS MAYORES - MENORES Y SÉPTIMA DOMINANTE CON SALTOS DE POSICIÓN**

98



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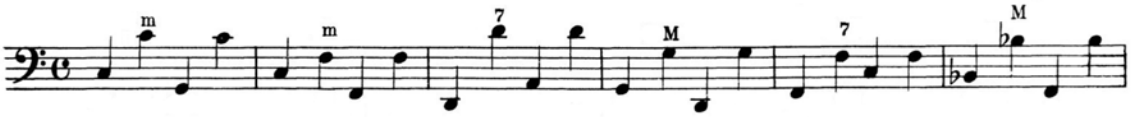
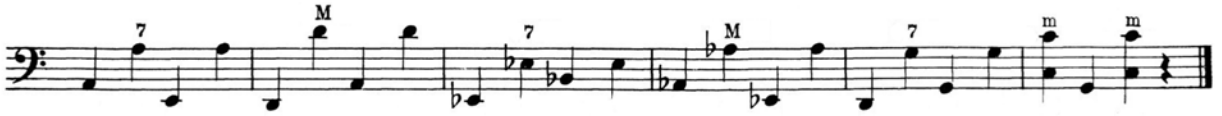


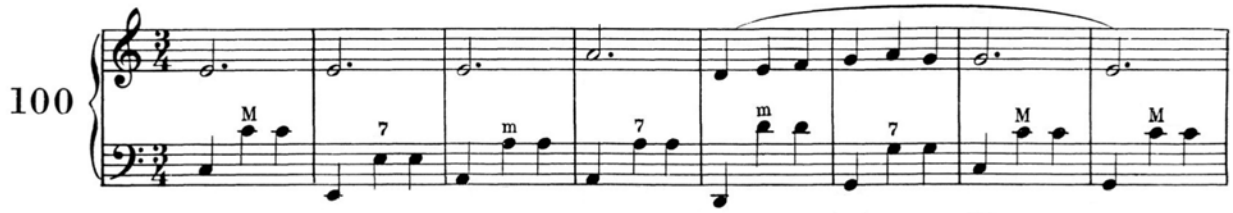


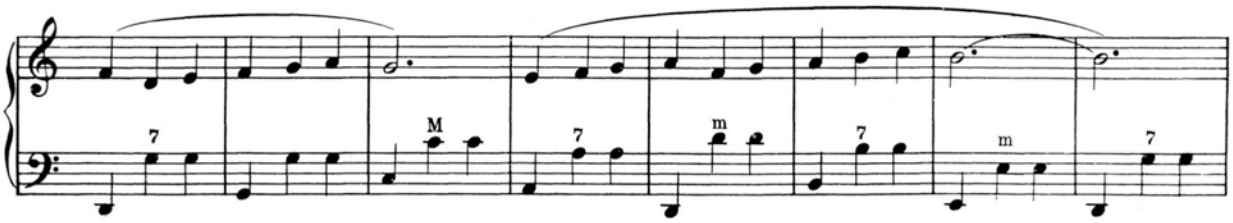
**APPLICAZIONE DEGLI ESERCIZI PRECEDENTI**

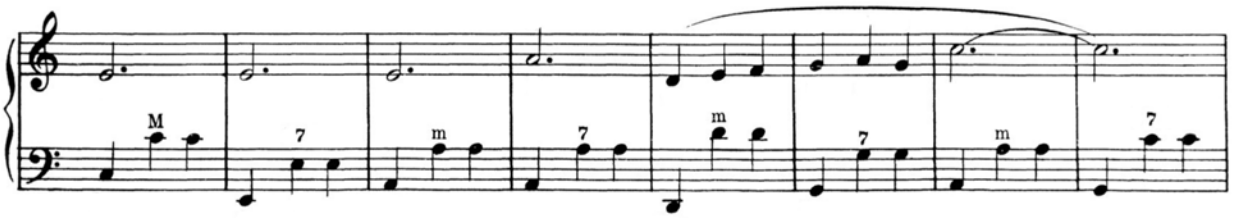
***APPLICATION OF THE PRECEDING EXERCISES***

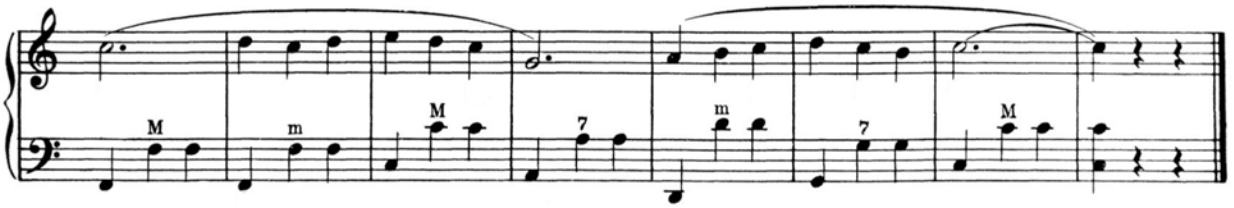
**APLICACIÓN DE LOS EJERCICIOS PRECEDENTES**

100









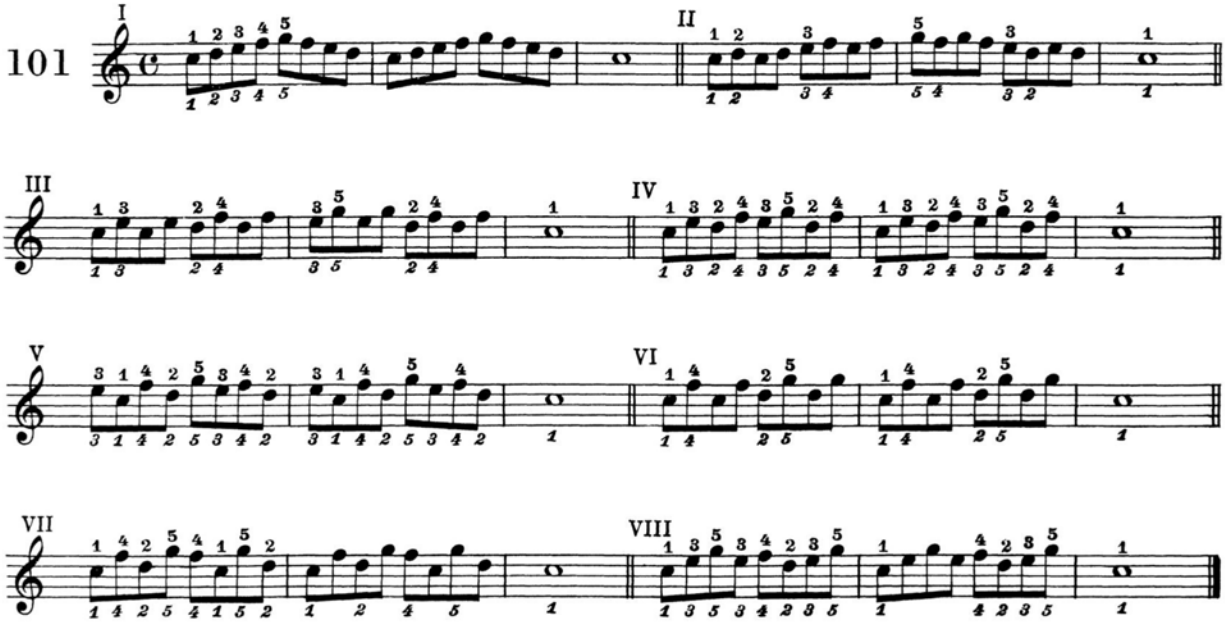
# CAPITOLO X — *CHAPTER X* — CAPÍTULO X

**PRIMI ELEMENTI DI AGILITÀ SULLE 5 NOTE - *DO - SOL***

***FIRST EXERCISES IN AGILITY OVER FIVE NOTES FROM - C TO G***

**PRIMEROS ELEMENTOS DE AGILIDAD SOBRE LAS 5 NOTAS - *DO - SOL***

101

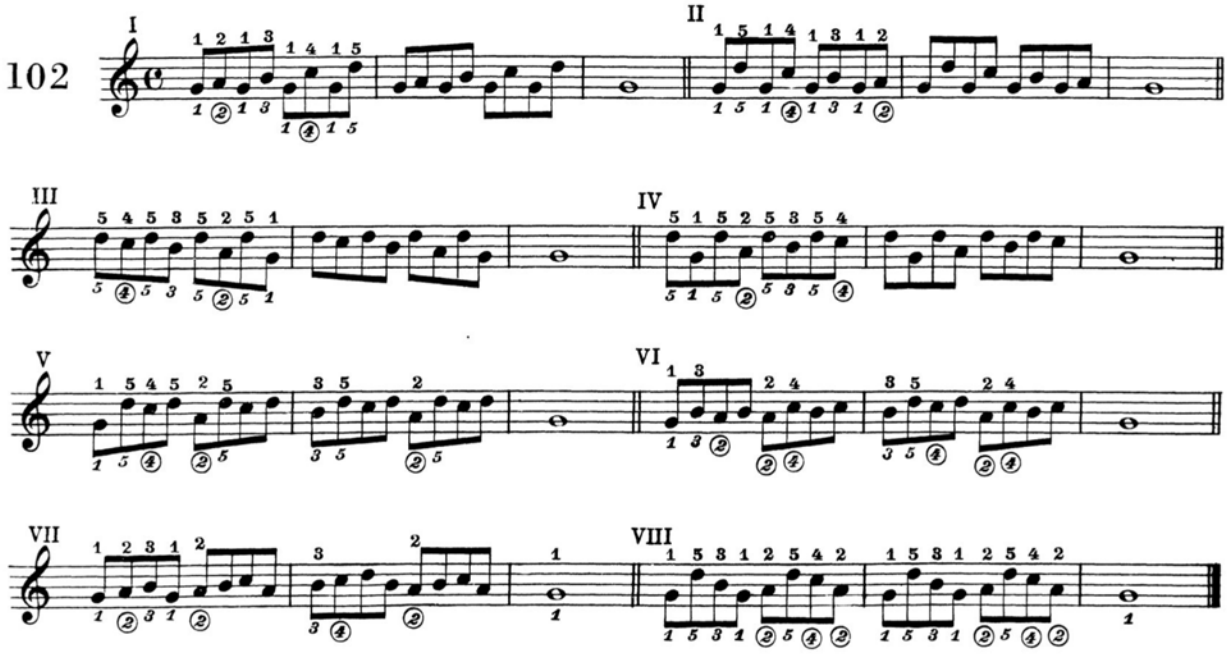



**ESERCIZI SULLE 5 NOTE - *SOL - RE***

***EXERCISES ON FIVE NOTES - G - D***

**EJERCICIOS SOBRE LAS 5 NOTAS - *SOL - RE***

102



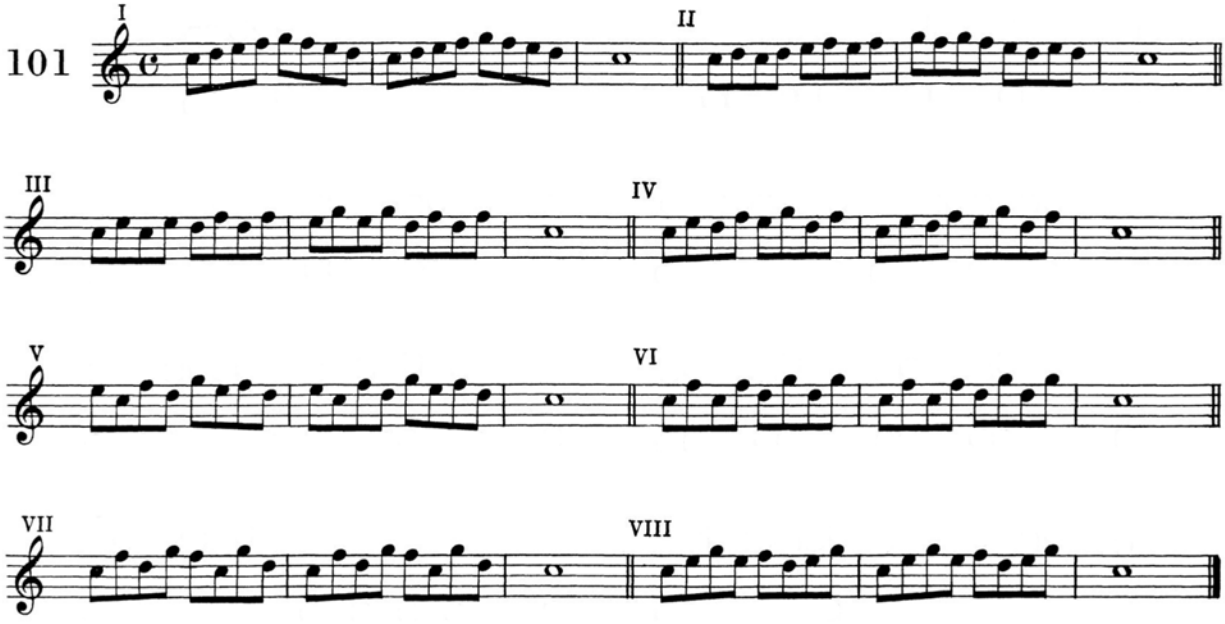
# CAPITOLO X — *CHAPTER X* — CAPÍTULO X

**PRIMI ELEMENTI DI AGILITÀ SULLE 5 NOTE - *DO - SOL***

***FIRST EXERCISES IN AGILITY OVER FIVE NOTES FROM - C TO G***

**PRIMEROS ELEMENTOS DE AGILIDAD SOBRE LAS 5 NOTAS - *DO - SOL***

101

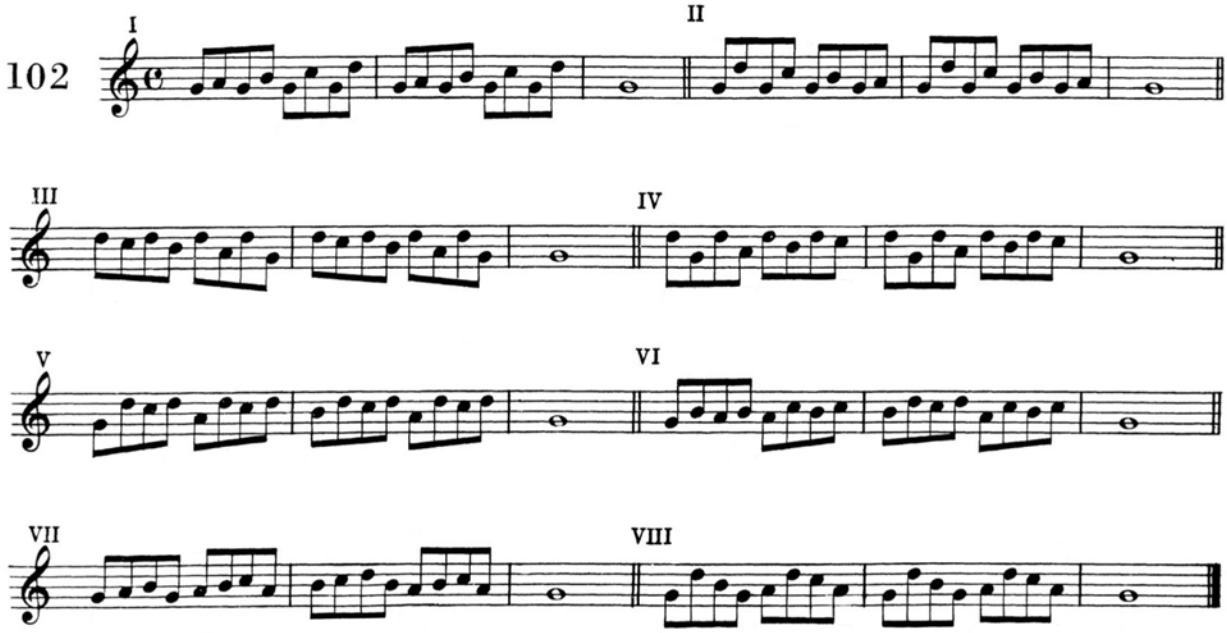



**ESERCIZI SULLE 5 NOTE - *SOL - RE***

***EXERCISES ON FIVE NOTES - G - D***

**EJERCICIOS SOBRE LAS 5 NOTAS - *SOL - RE***

102

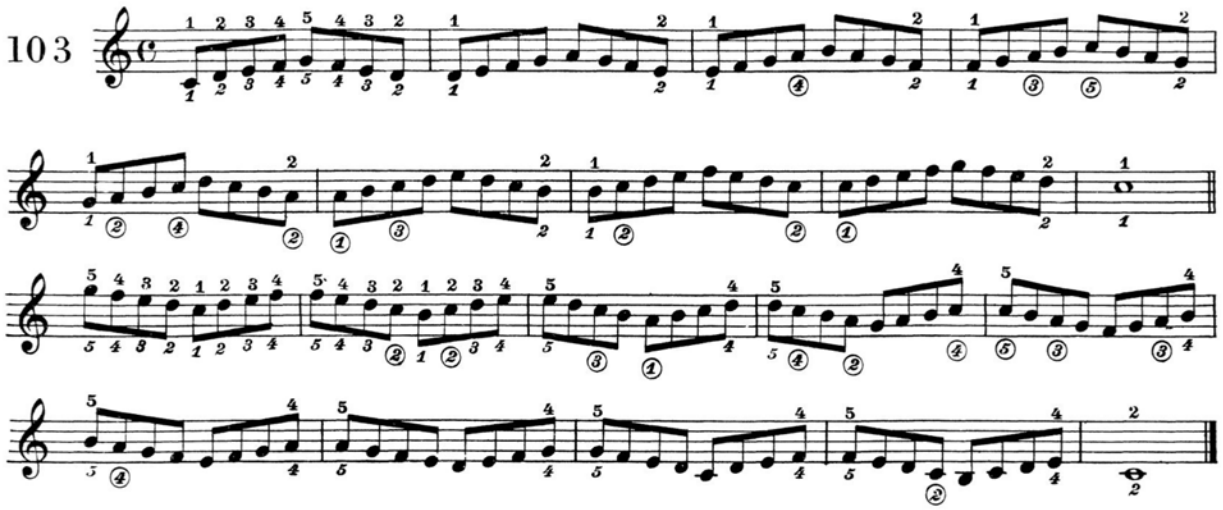


**ESERCIZI**
**SULLE 5 NOTE**
**IN PROGRESSIONE**

***EXERCISES***
***IN PROGRESSION***
***OVER FIVE NOTES***

**EJERCICIOS**
**SOBRE LAS 5 NOTAS**
**EN PROGRESIÓN**

103



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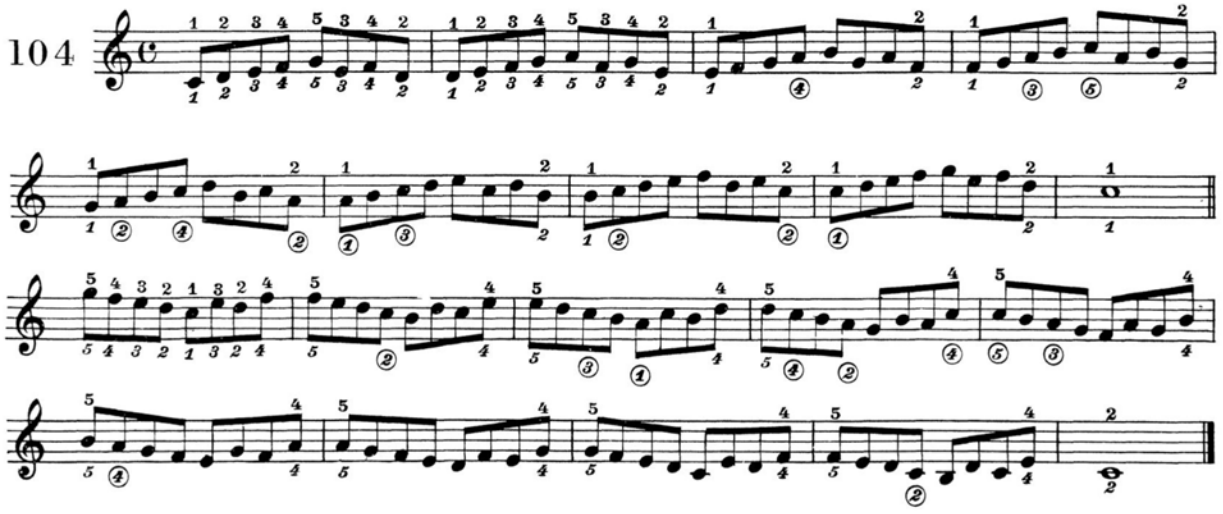

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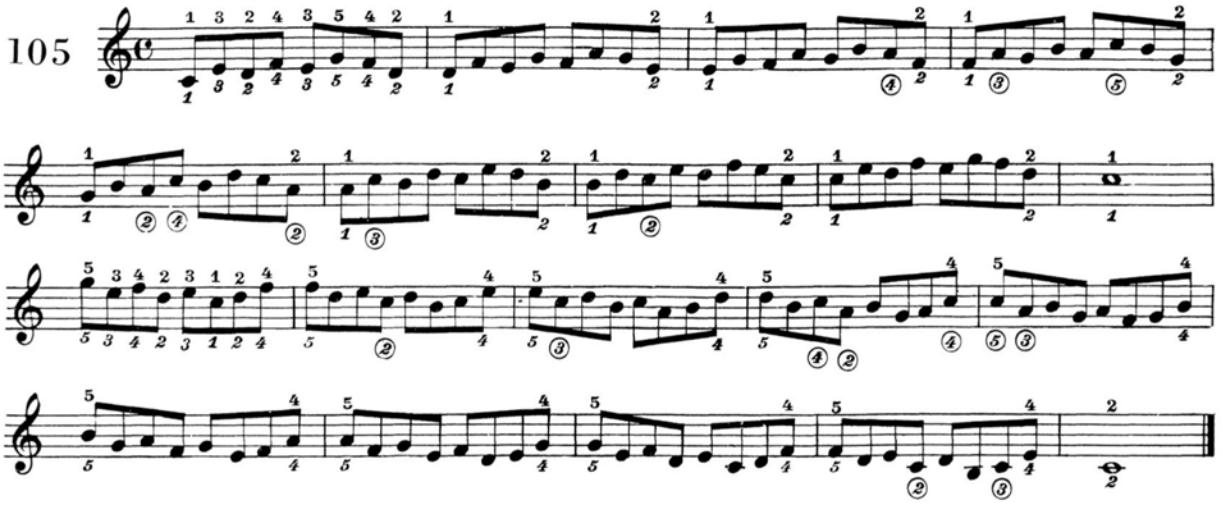
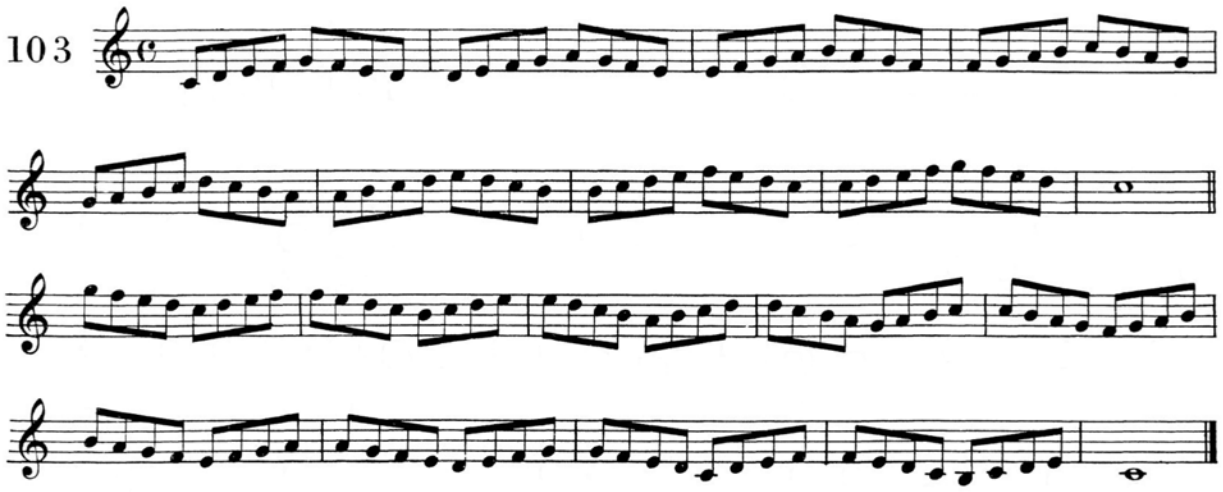


**ESERCIZI**
**SULLE 5 NOTE**
**IN PROGRESSIONE**

***EXERCISES***
***IN PROGRESSION***
***OVER FIVE NOTES***

**EJERCICIOS**
**SOBRE LAS 5 NOTAS**
**EN PROGRESIÓN**

103



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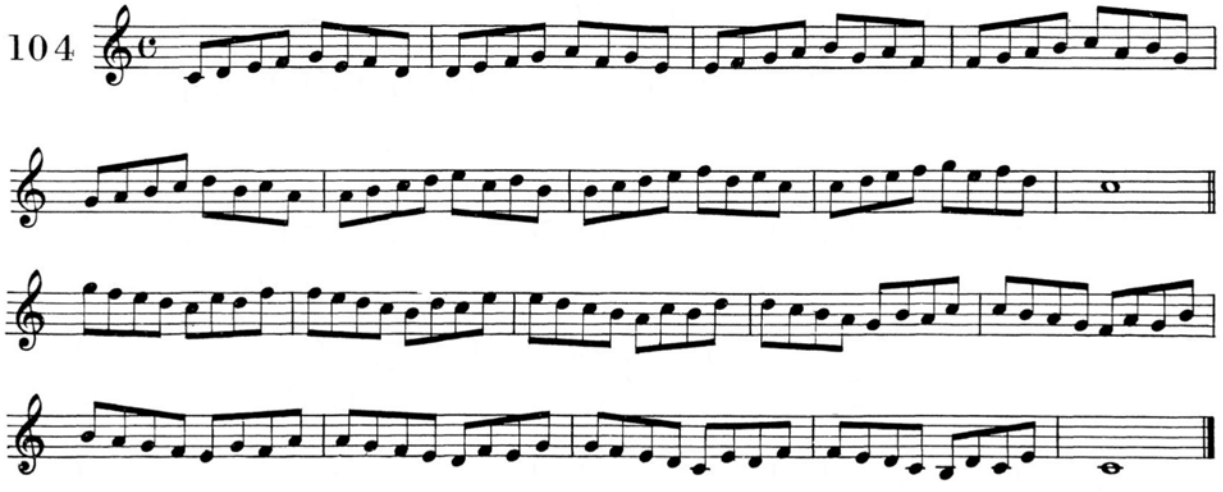
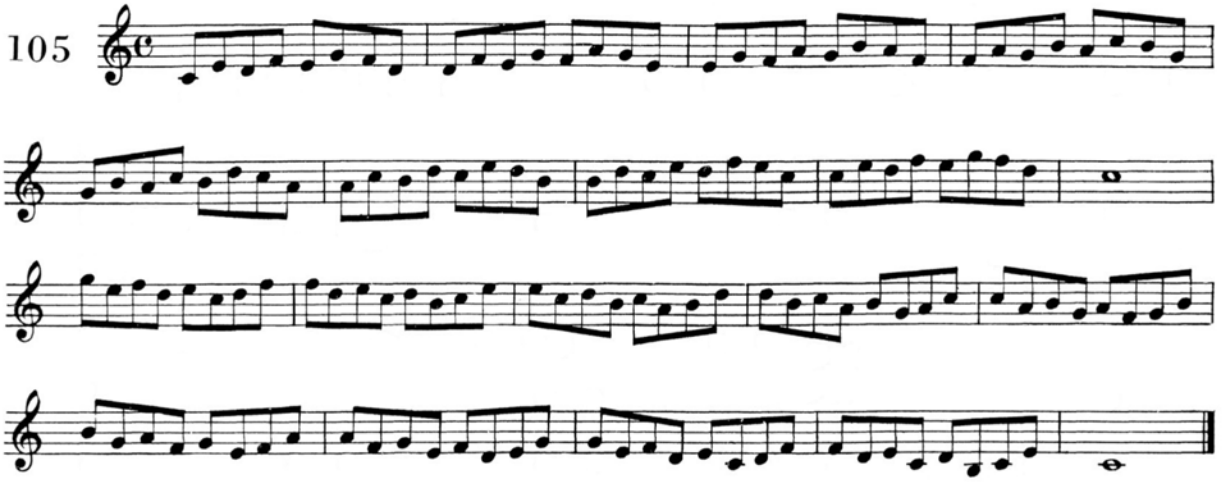
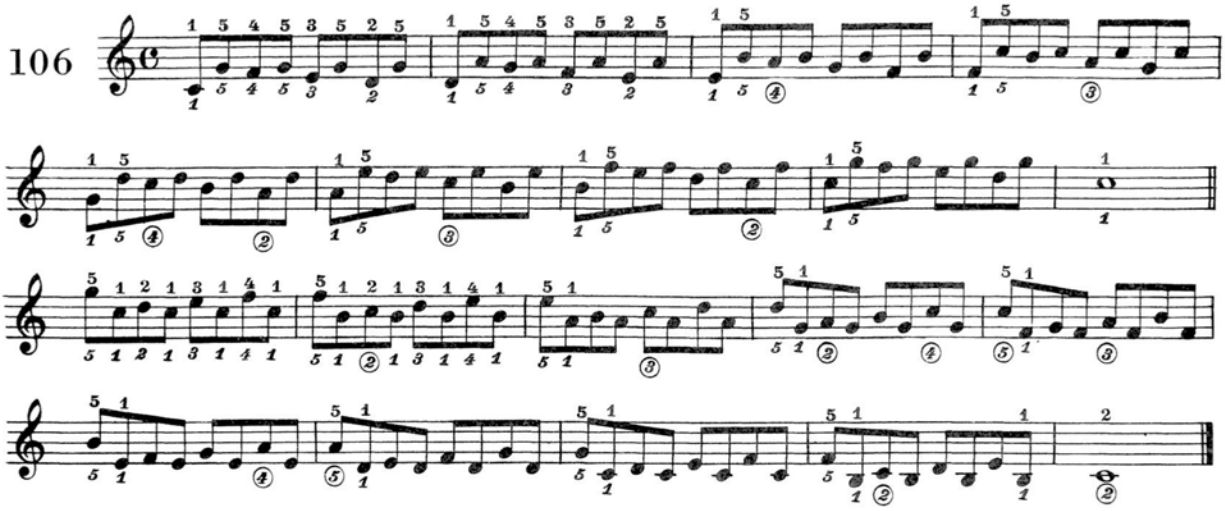


105



106

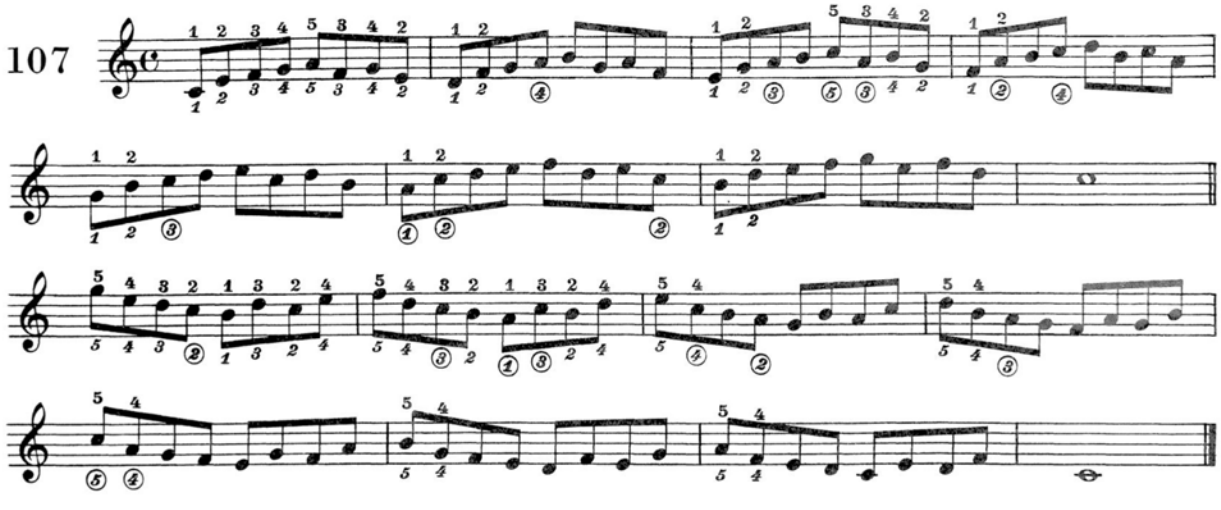


**ESERCIZI**
**IN PROGRESSIONE**
**PER GLI ALLARGAMENTI**

***EXERCISES***
***IN PROGRESSION***
***OF EXTENSIONS***

**EJERCICIOS**
**EN PROGRESIÓN PARA**
**LOS ALARGAMIENTOS**

107



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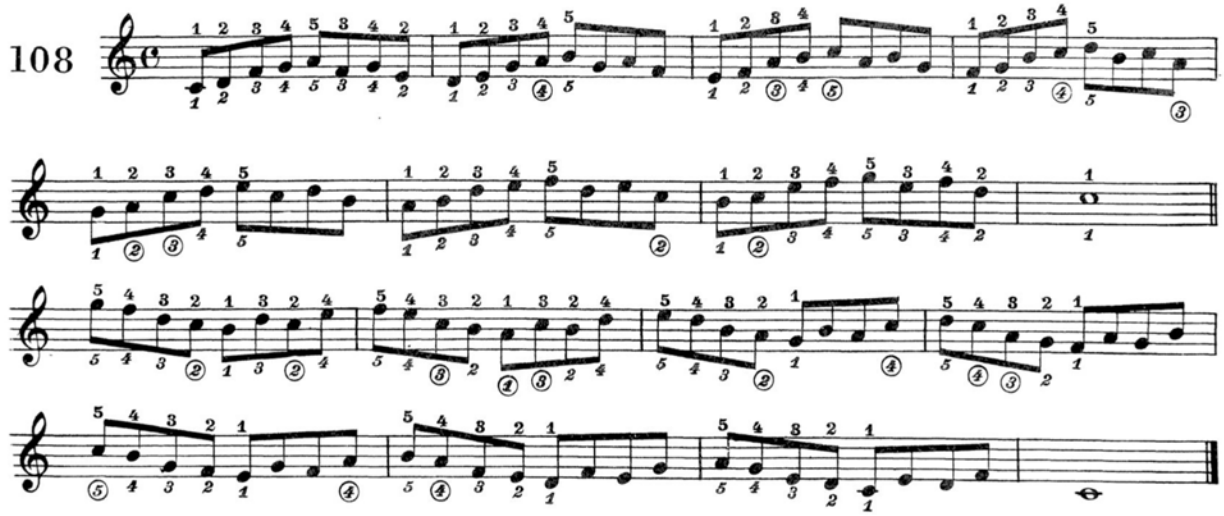
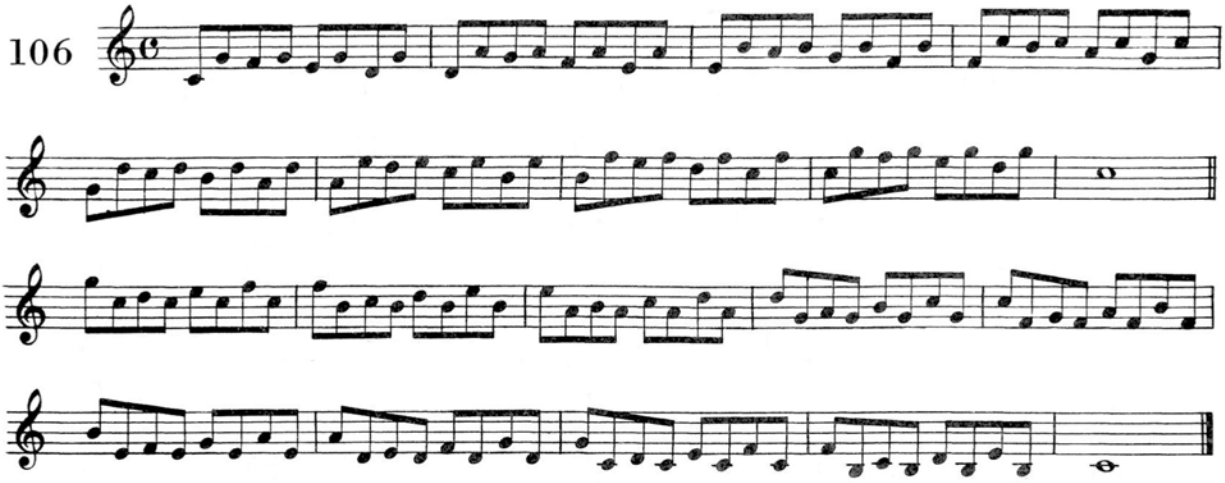


106

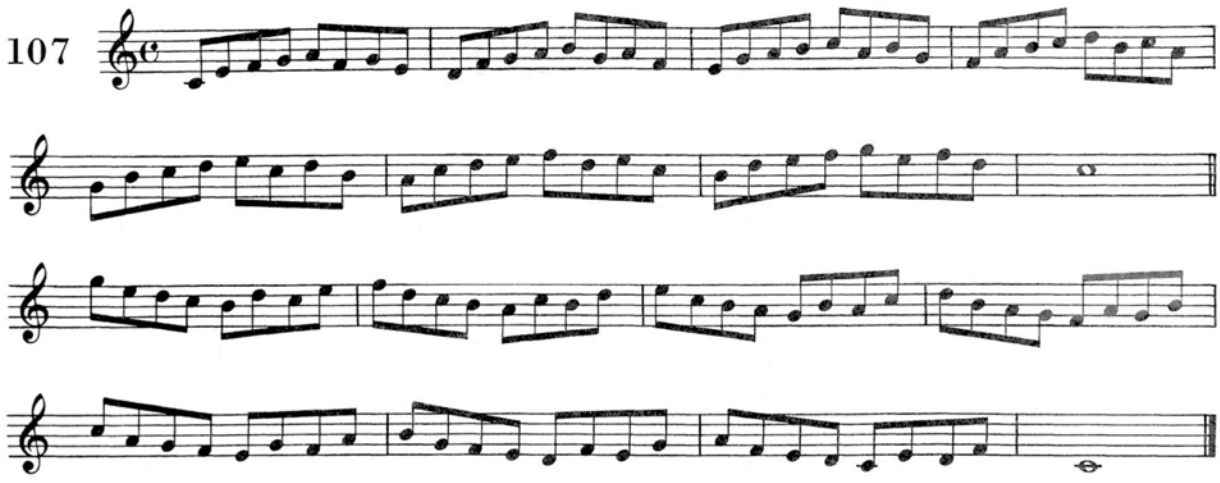


**ESERCIZI IN PROGRESSIONE PER GLI ALLARGAMENTI**

***EXERCISES IN PROGRESSION OF EXTENSIONS***

**EJERCICIOS EN PROGRESIÓN PARA LOS ALARGAMIENTOS**

107



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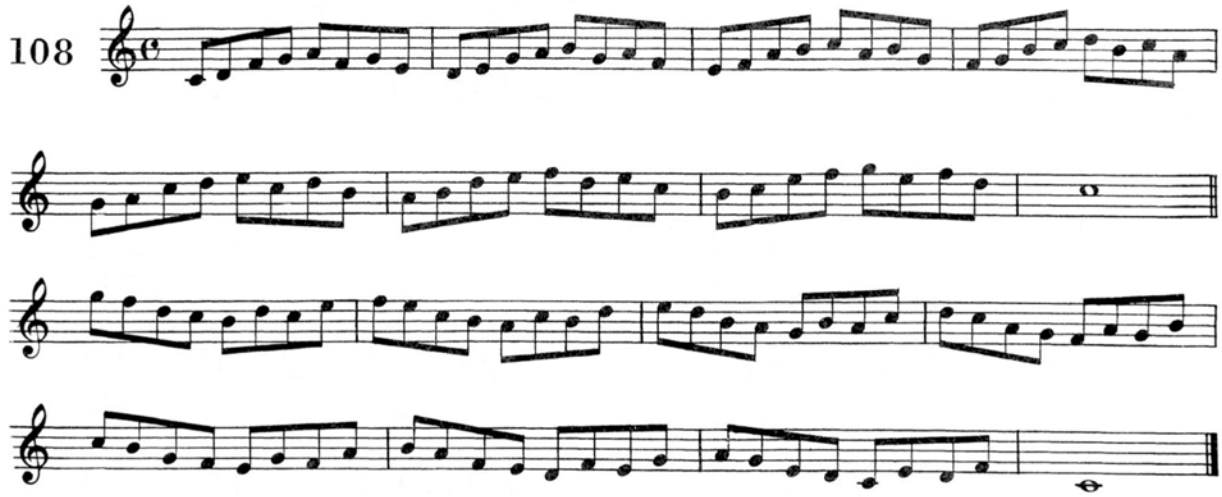

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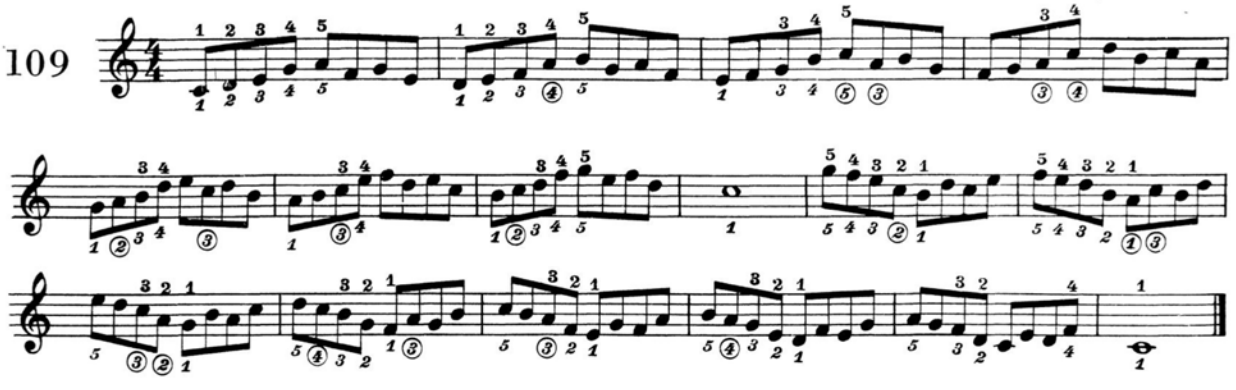

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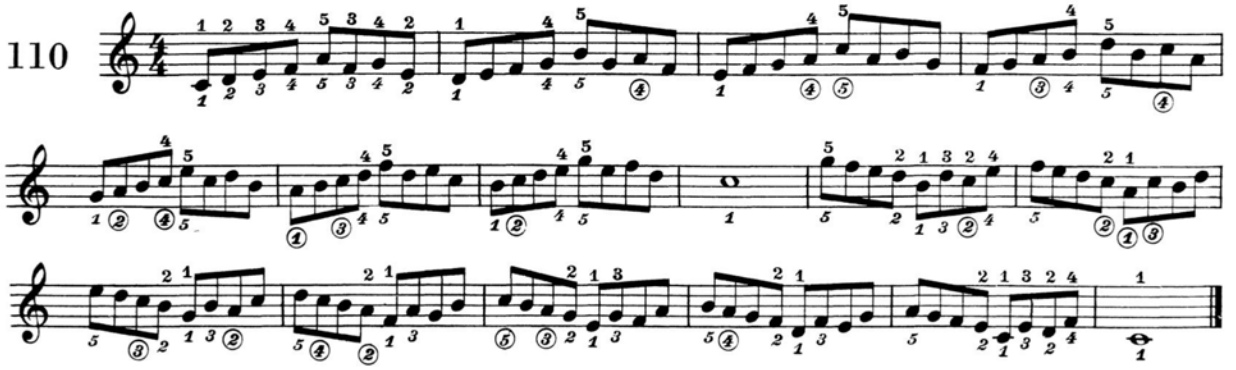
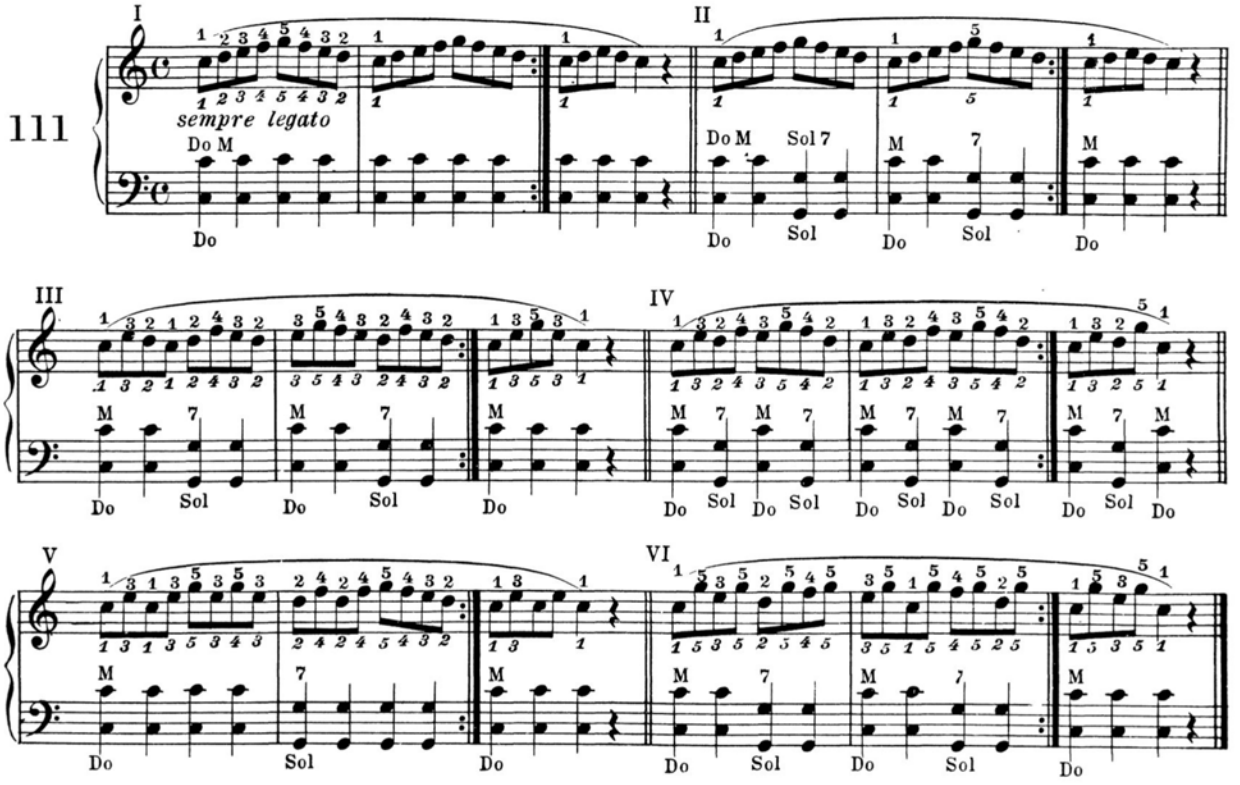


**ESERCIZI**
**A MANI UNITE**

***EXERCISES***
***FOR TWO HANDS***

**EJERCICIOS**
**A MANOS JUNTAS**

111



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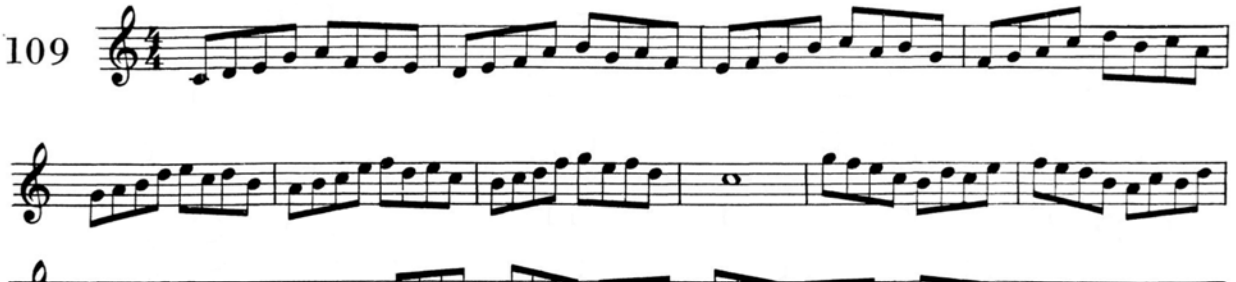

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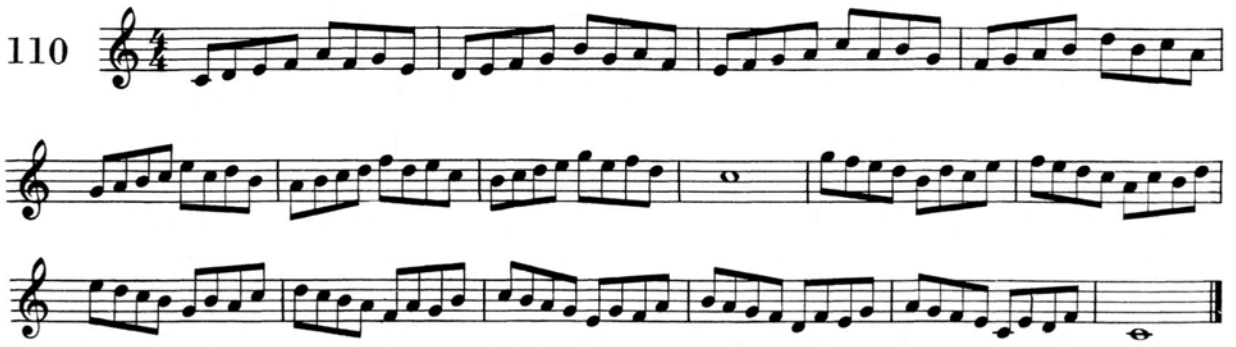

**ESERCIZI**
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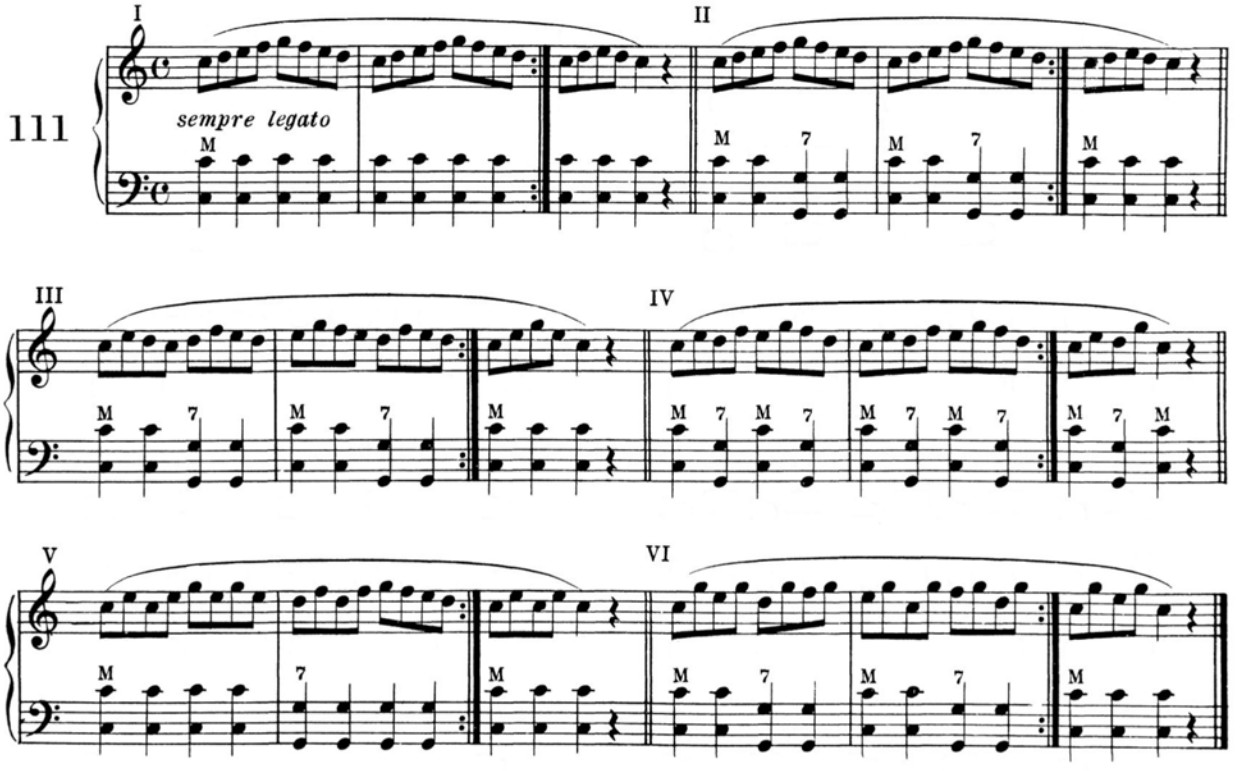
***EXERCISES***
***FOR TWO HANDS***

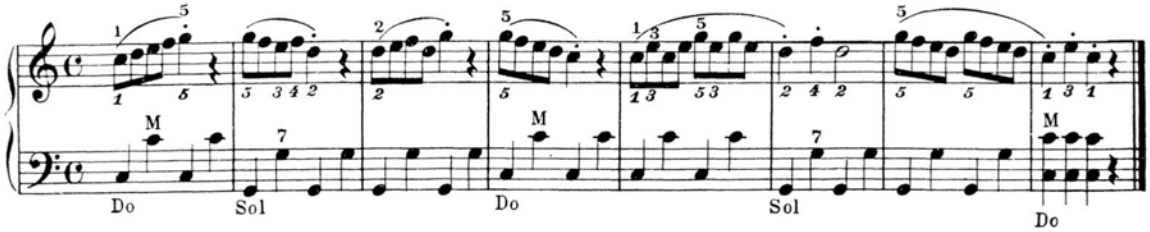
**EJERCICIOS**
**A MANOS JUNTAS**

111



**RICREAZIONI** *RECREATIONAL* **RECREACIONES**

112

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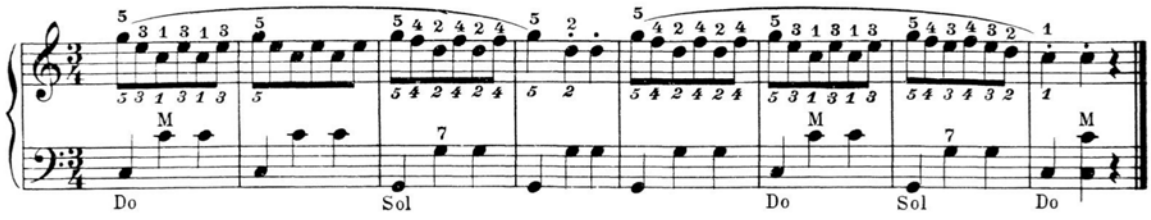


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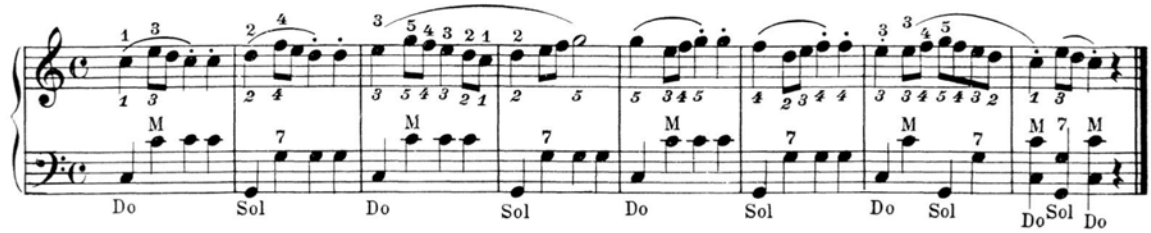


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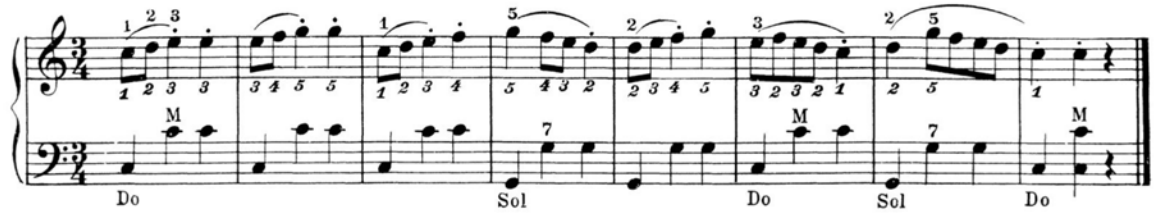
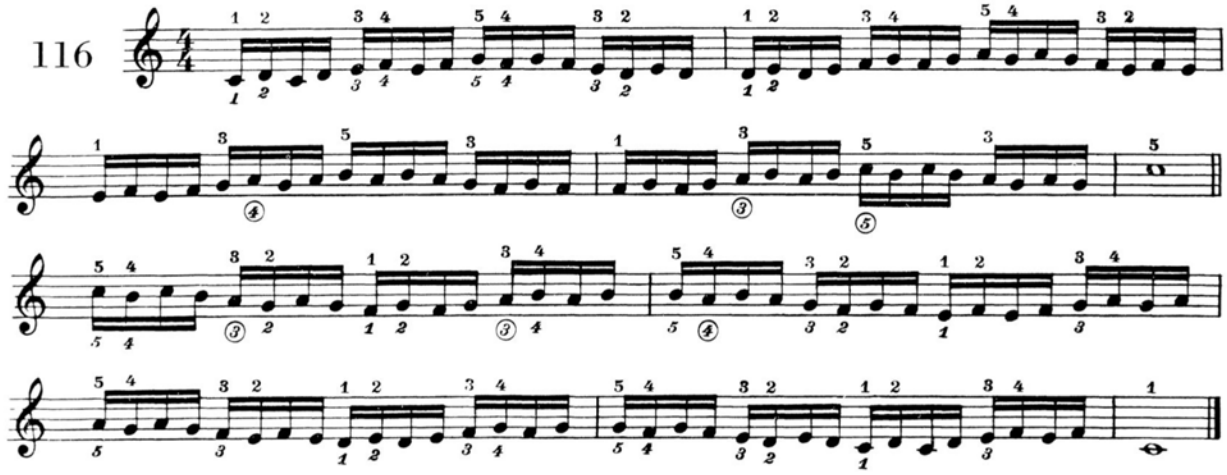



**ELEMENTI DI AGILITÀ CON SEDICESIMI**
(MANO DESTRA)

***EXERCISES IN AGILITY WITH SIXTH***
*(RIGHTHAND)*

**ELEMENTOS DE AGILIDAD CON SEMICORCHEA**
(MANO DERECHA)

116



**RICREAZIONI** *RECREATIONAL* **RECREACIONES**

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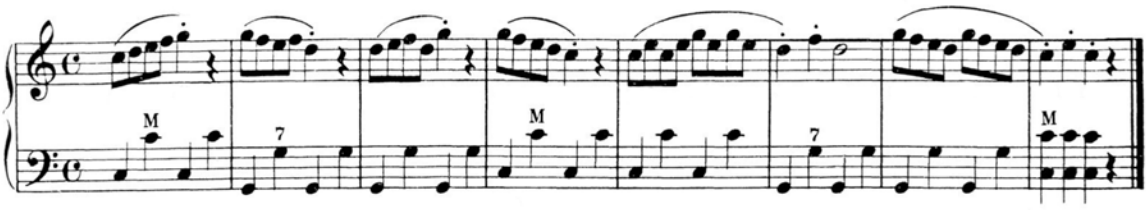

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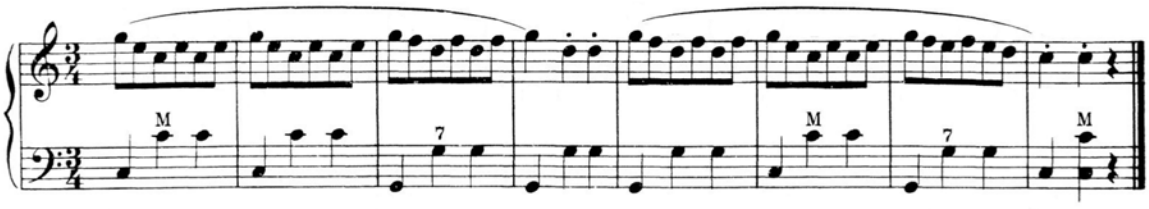

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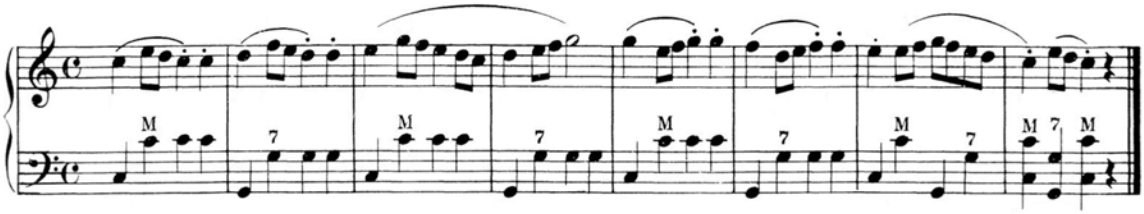

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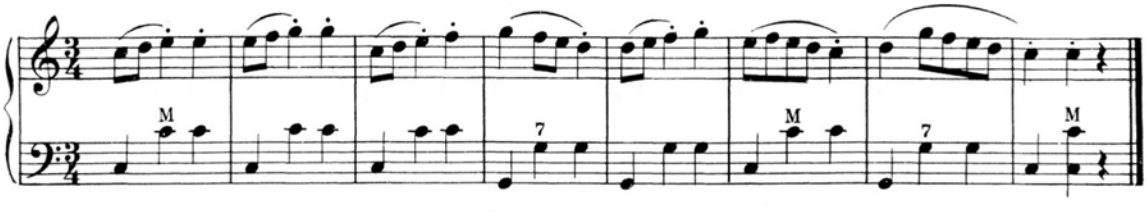
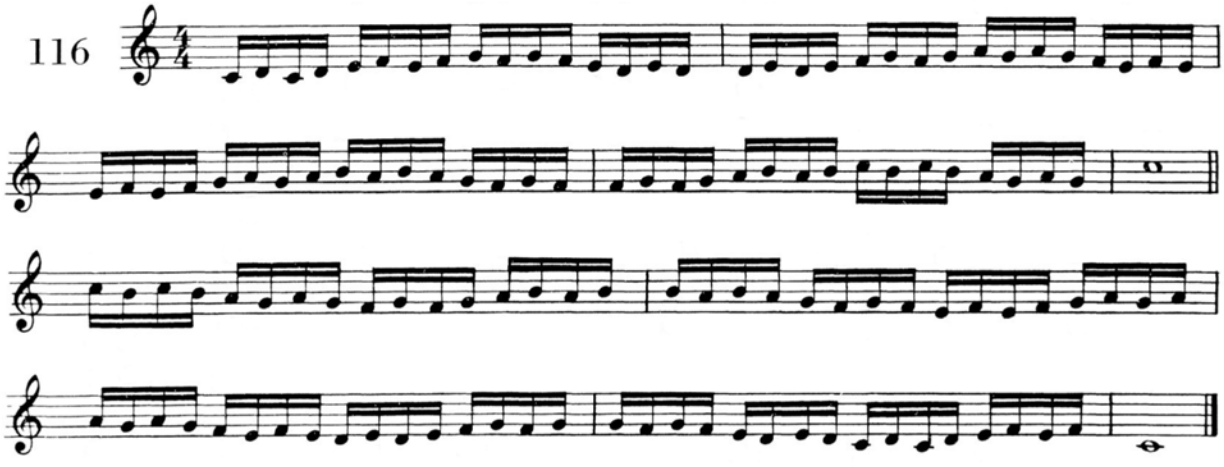


**ELEMENTI DI AGILITÀ CON SEDICESIMI**
(MANO DESTRA)

***EXERCISES IN AGILITY WITH SIXTH***
(*RIGHTHAND*)

**ELEMENTOS DE AGILIDAD CON SEMICORCHEA**
(MANO DERECHA)

116



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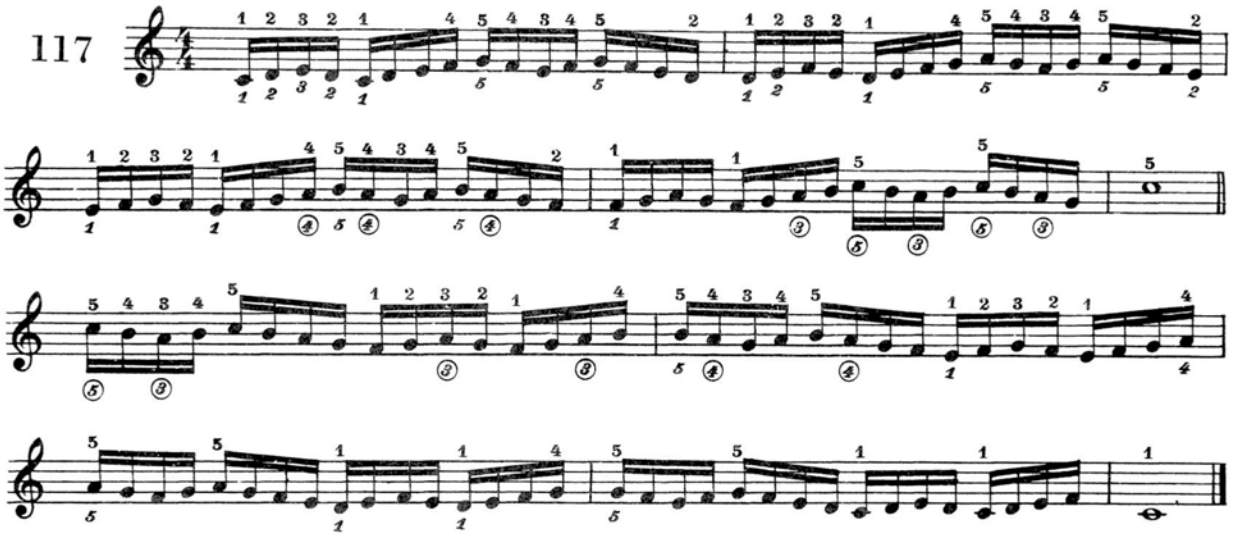

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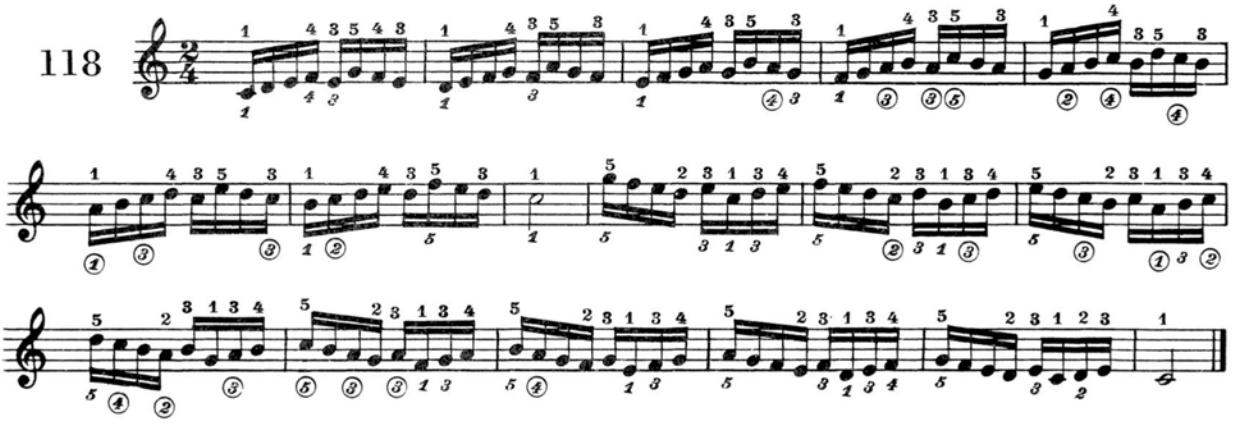
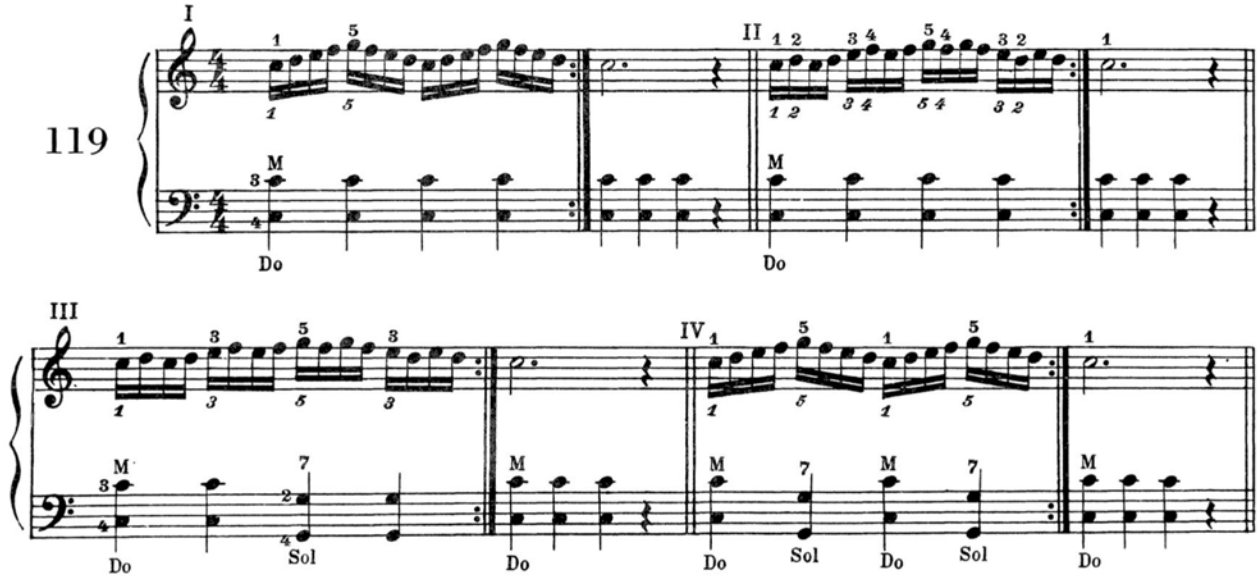


**ESERCIZI**
**A MANI UNITE**

***EXERCISES***
***FOR TWO HANDS***

**EJERCICIOS**
**A MANOS JUNTAS**

119



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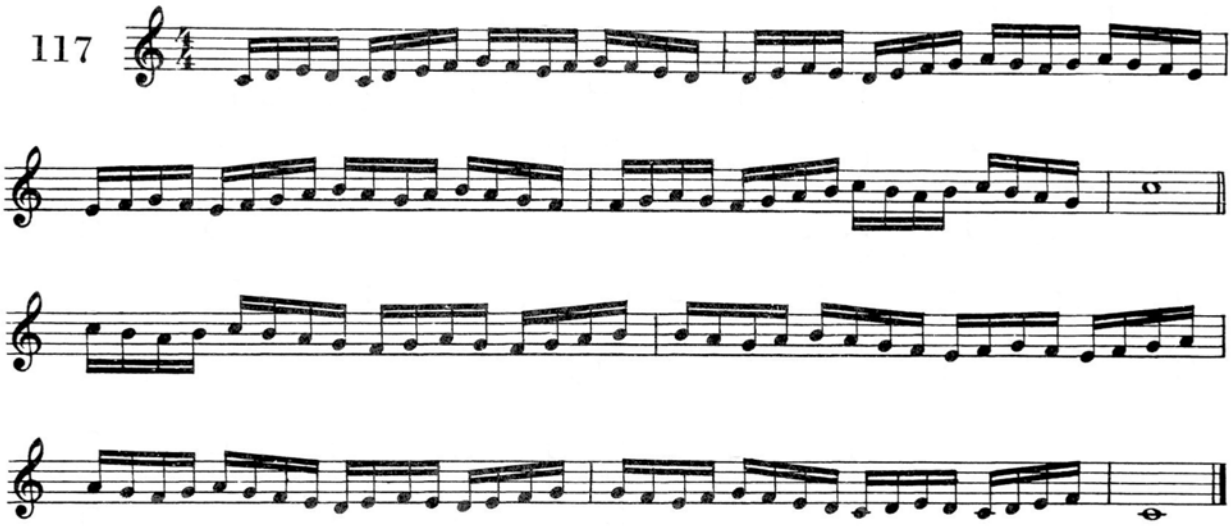

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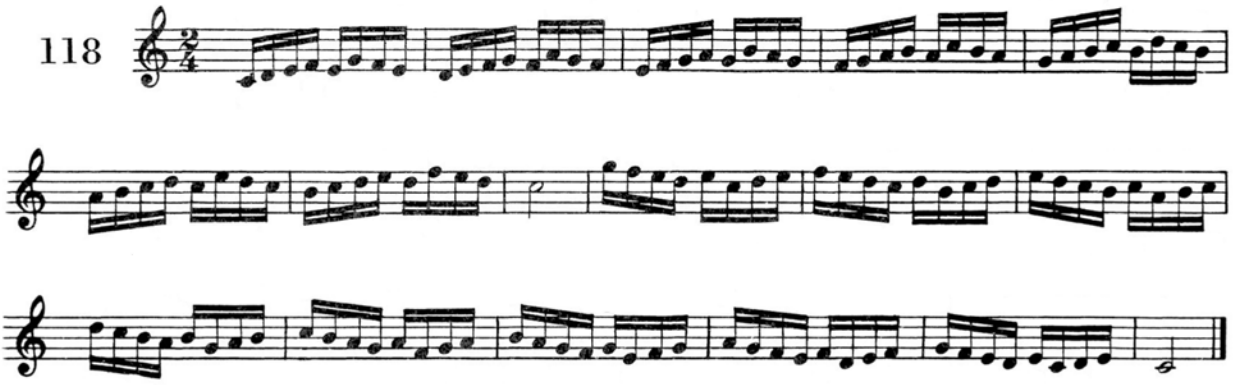
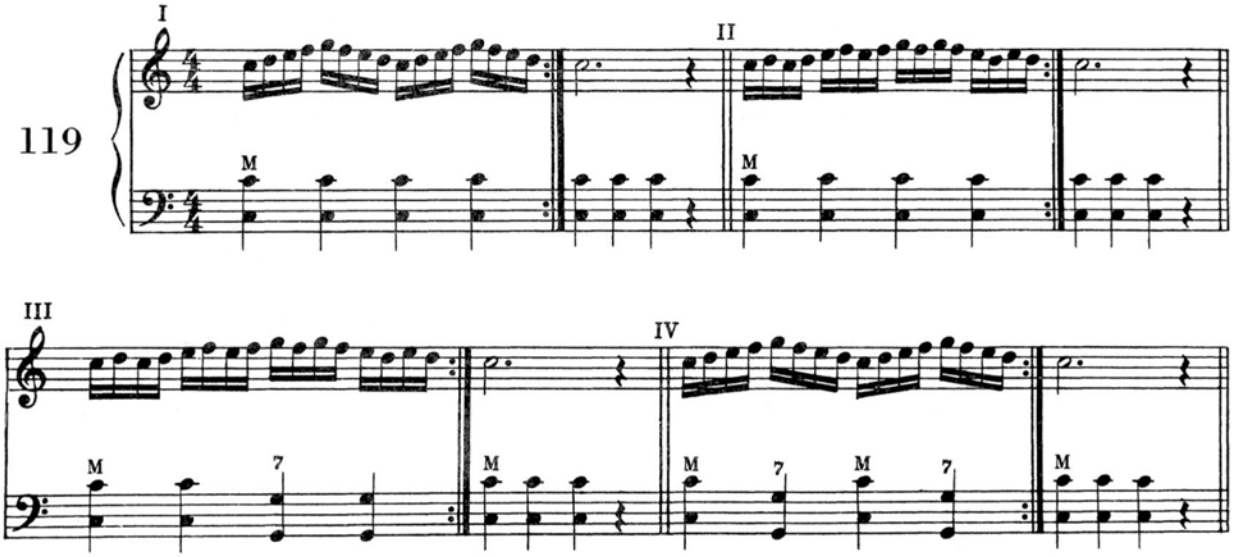


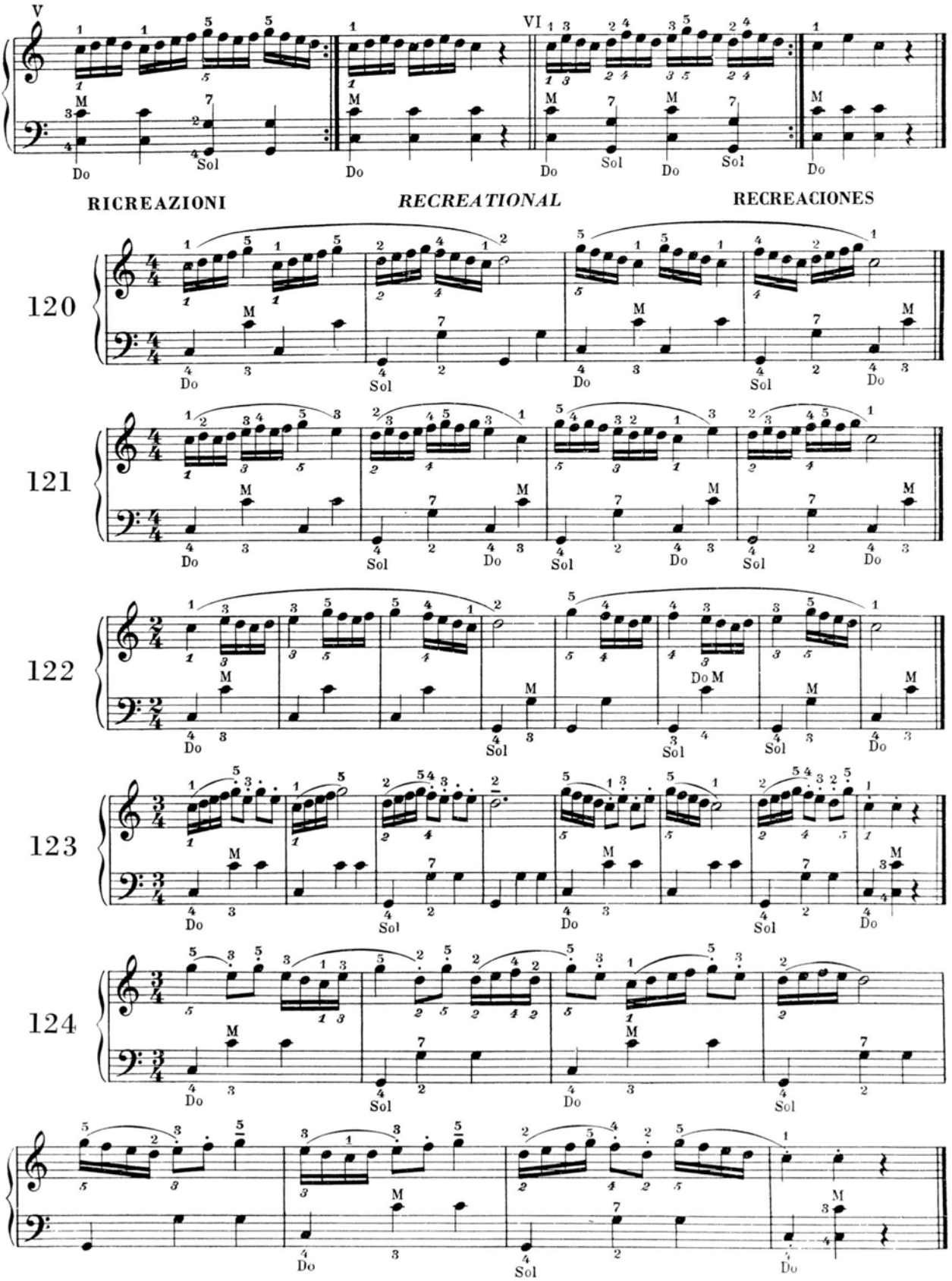
**ESERCIZI**
**A MANI UNITE**

***EXERCISES***
***FOR TWO HANDS***

**EJERCICIOS**
**A MANOS JUNTAS**

119

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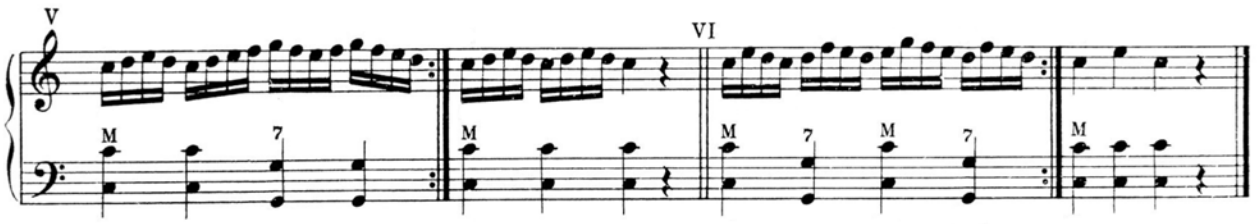
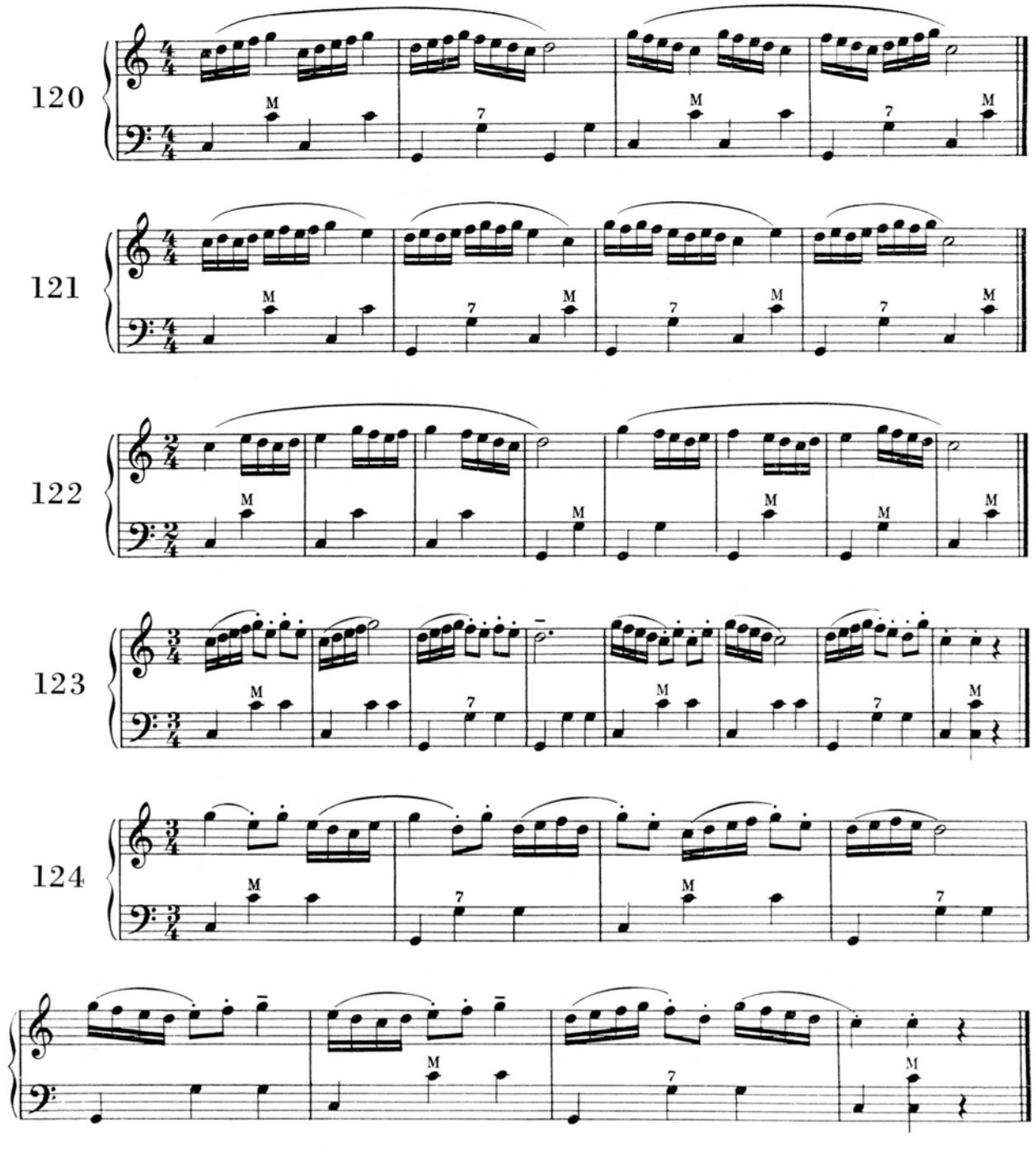


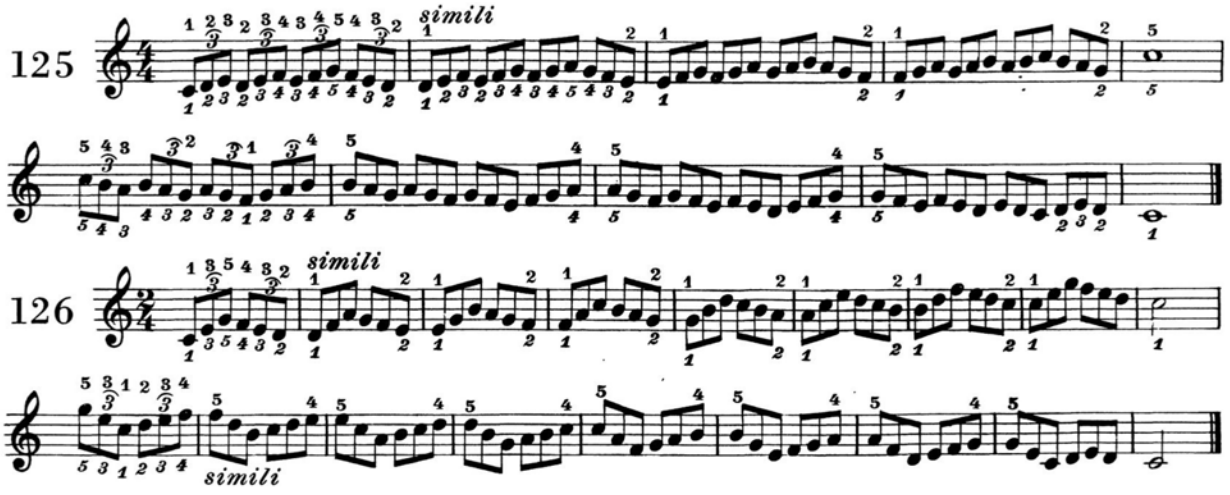

**RICREAZIONI** *RECREATIONAL* **RECREACIONES**



**ESERCIZI**
**D'AGILITA' CON TERZINE**

***EXERCISES***
***IN AGILITY WITH TRIPLETS***

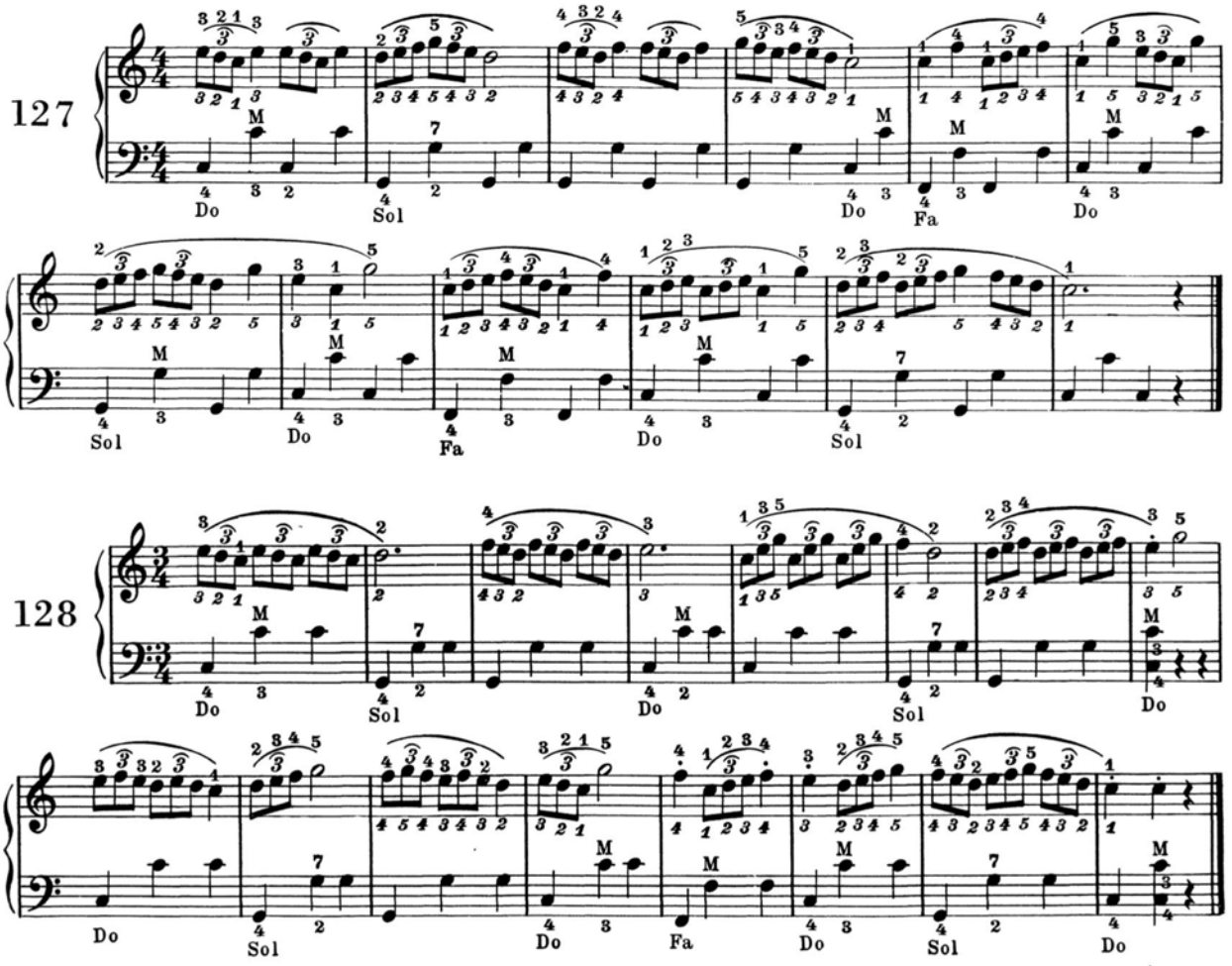
**EJERCICIOS**
**DE AGILIDAD CON TRIPLETS**




**ESERCIZI**
**A MANI UNITE**

***EXERCISES***
***FOR BOTH HANDS***

**EJERCICIOS**
**A MANOS JUNTAS**

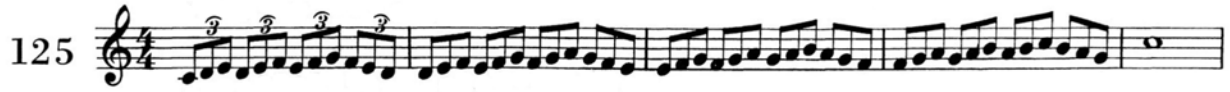


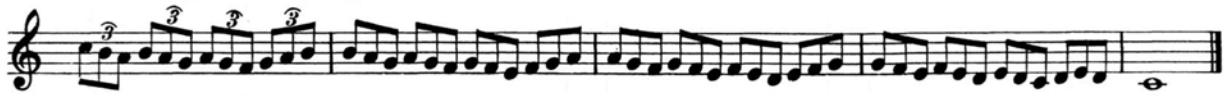
**ESERCIZI**
**D'AGILITA' CON TERZINE**

***EXERCISES***
***IN AGILITY WITH TRIPLETS***

**EJERCICIOS**
**DE AGILIDAD CON TRIPLETS**

125





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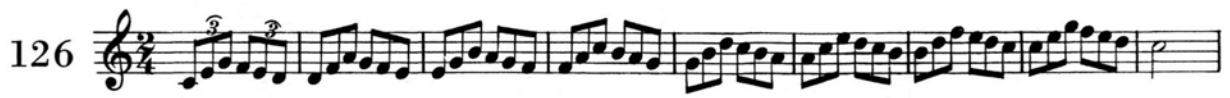
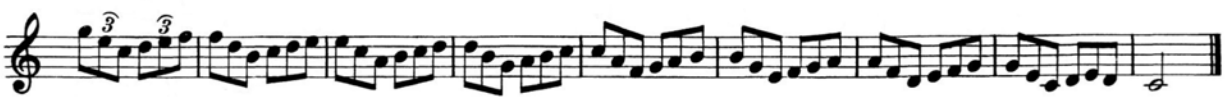


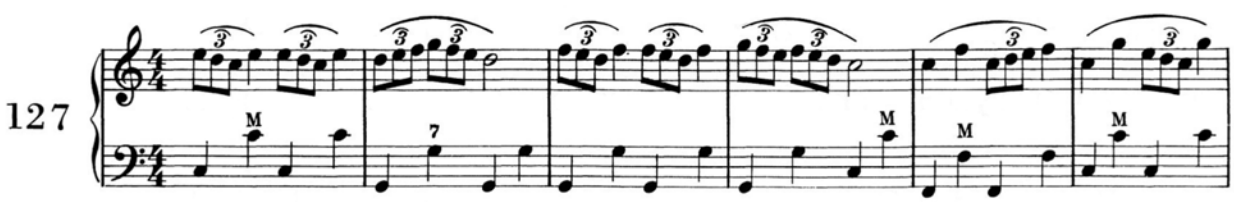


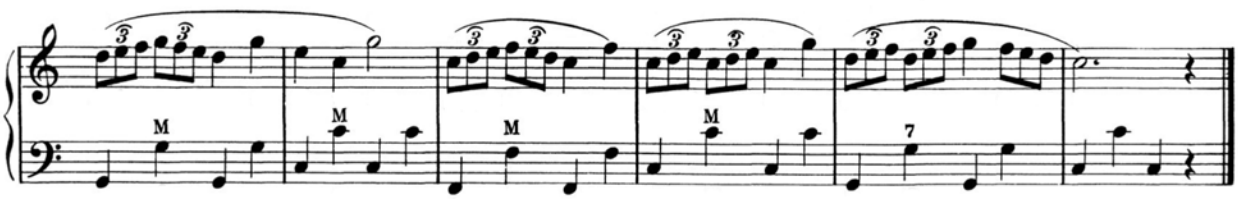
**ESERCIZI**
**A MANI UNITE**

***EXERCISES***
***FOR BOTH HANDS***

**EJERCICIOS**
**A MANOS JUNTAS**

127





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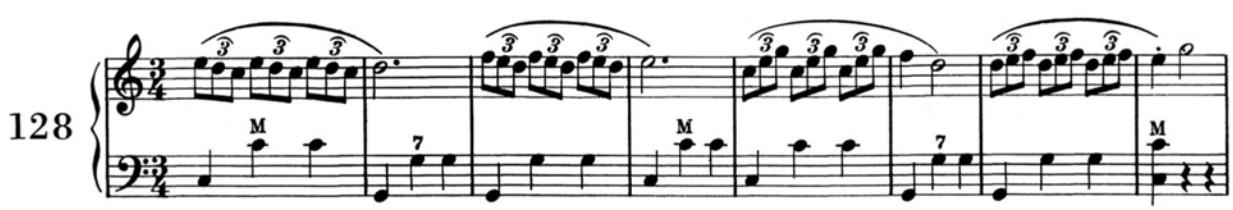
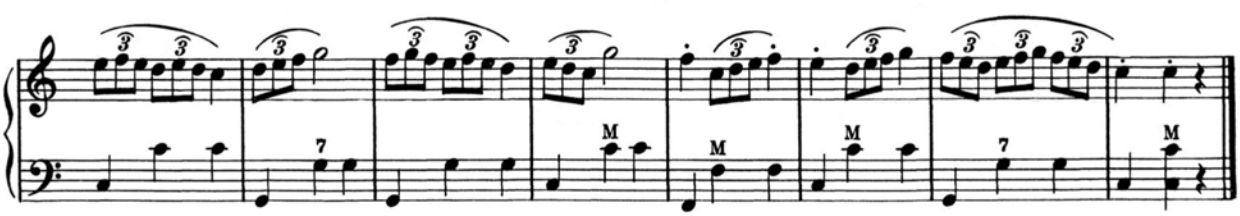
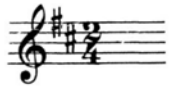




# CAPITOLO XI

## SEGNI DI ALTERAZIONE

I suoni possono essere innalzati o abbassati dalla loro posizione naturale, mediante l'uso dei segni d'alterazione. Essi sono:
Il Diesis ♯ che innalza la nota di un semitono; il doppio Diesis × che innalza la nota di due semitoni; il Bemolle ♭ che abbassa la nota di un semitono; il doppio Bemolle 𝄫 che abbassa la nota di due semitoni; il Bequadro ♮ che annulla l'effetto di qualsiasi alterazione facendo ritornare la nota alla sua posizione naturale.
Le alterazioni si chiamano costanti quando vengono messe fra la chiave e il tempo e durano per tutto il brano musicale.
Esempio:

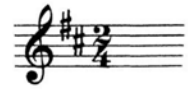


Si chiamano momentanee le alterazioni messe davanti alla nota che si vuol alterare ed hanno effetto solo nella battuta in cui sono scritte.

# *CHAPTER XI*

## *ACCIDENTALS*

*These are signs which raise or lower the position of a note and are known as accidentals.*
*The Sharp ♯ which raises a note by a semitone; the double-sharp × which raises a note two semitones; the flat ♭ which lowers a note by a semitone; the double-flat 𝄫 which lowers a note by two semitones; the natural ♮ which returns a note to its original position after being raised or lowered by the placing of any of the above accidentals before the note.*
*These signs can also be placed at the beginning of the clef and their power remains throughout the piece in question.*
*Example:*

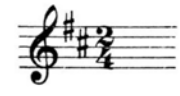


*The alterations can also be made in a measure of music but their power only refers to the note in question for that particular measure.*

# CAPÍTULO XI

## SIGNOS DE ALTERACION

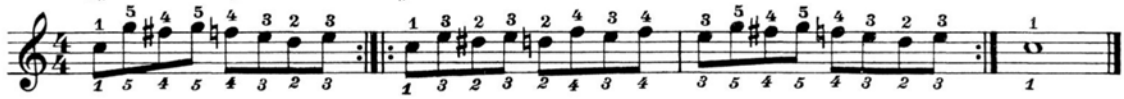
Los sonidos pueden ser elevados o bajados de su posición natural mediante los signos de alteración.
Estos son:
El Sostenido ♯ que aumenta a la nota un semitono; el doble Sostenido × que eleva la nota de dos semitonos; el Bemol ♭ que baja la nota de un semitono; el doble Bemol 𝄫 que baja la nota de dos semitonos; el Becuadro ♮ que anula el efecto de cualquier alteración anterior, volviendo la nota a su estado natural. Las alteraciónes se llaman constitutivas cuando están puestas en la clave y este caso sirven para alterar la notas a que corresponden durante toda la pieza musical.
Ejemplo:



Se llaman accidentales las alteraciones que nos encontramos delante de las notas durante el curso de la partitura y sirven únicamente para alterar las notas de un solo compás.

Diesis (♯) - *Sharp* (♯) - Sostenido (♯)

129



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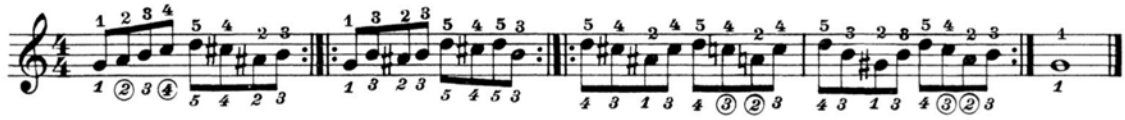
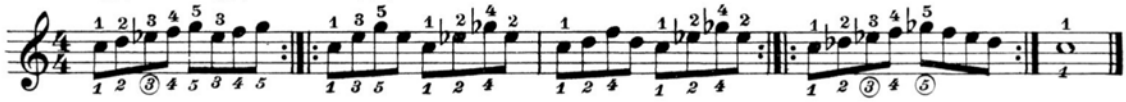


Bemolli (♭) - *Flat* (♭) - Bemol (♭)

131



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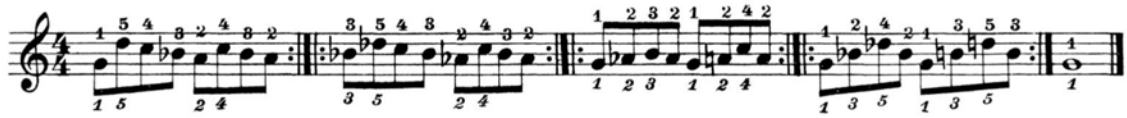
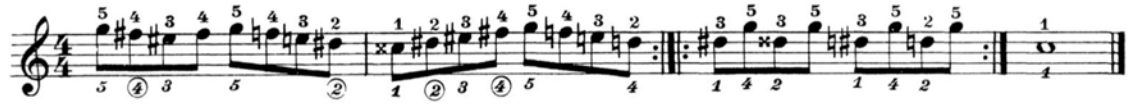


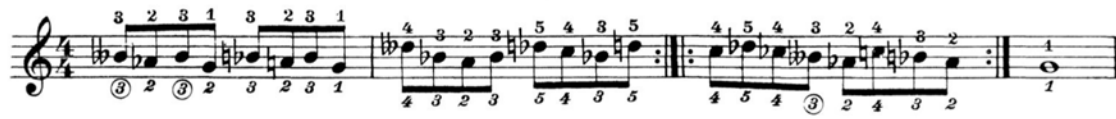
Doppi diesis (×) - *Double sharp* (×) - Doble sostenido (×)

133



Doppi bemolli (𝄫) - *Double flat* (𝄫) - Doble bemol (𝄫)

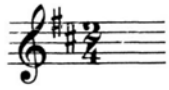
134



# CAPITOLO XI

## SEGNI DI ALTERAZIONE

I suoni possono essere innalzati o abbassati dalla loro posizione naturale, mediante l'uso dei segni d'alterazione. Essi sono:
Il Diesis ♯ che innalza la nota di un semitono; il doppio Diesis × che innalza la nota di due semitoni; il Bemolle ♭ che abbassa la nota di un semitono; il doppio Bemolle 𝄫 che abbassa la nota di due semitoni; il Bequadro ♮ che annulla l'effetto di qualsiasi alterazione facendo ritornare la nota alla sua posizione naturale.
Le alterazioni si chiamano costanti quando vengono messe fra la chiave e il tempo e durano per tutto il brano musicale.
Esempio:

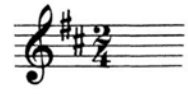


Si chiamano momentanee le alterazioni messe davanti alla nota che si vuol alterare ed hanno effetto solo nella battuta in cui sono scritte.

# *CHAPTER XI*

## *ACCIDENTALS*

*These are signs which raise or lower the position of a note and are known as accidentals.*
*The Sharp ♯ which raises a note by a semitone; the double-sharp × which raises a note two semitones; the flat ♭ which lowers a note by a semitone; the double-flat 𝄫 which lowers a note by two semitones; the natural ♮ which returns a note to its original position after being raised or lowered by the placing of any of the above accidentals before the note.*
*These signs can also be placed at the beginning of the clef and their power remains throughout the piece in question.*
*Example:*

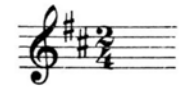


*The alterations can also be made in a measure of music but their power only refers to the note in question for that particular measure.*

# CAPÍTULO XI

## SIGNOS DE ALTERACION

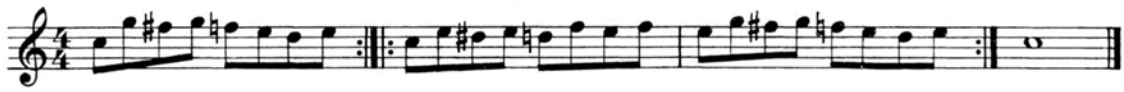
Los sonidos pueden ser elevados o bajados de su posición natural mediante los signos de alteración.
Estos son:
El Sostenido ♯ que aumenta a la nota un semitono; el doble Sostenido × que eleva la nota de dos semitonos; el Bemol ♭ que baja la nota de un semitono; el doble Bemol 𝄫 que baja la nota de dos semitonos; el Becuadro ♮ que anula el efecto de cualquier alteración anterior, volviendo la nota a su estado natural. Las alteraciónes se llaman constitutivas cuando están puestas en la clave y este caso sirven para alterar la notas a que corresponden durante toda la pieza musical.
Ejemplo:



Se llaman accidentales las alteraciones que nos encontramos delante de las notas durante el curso de la partitura y sirven únicamente para alterar las notas de un solo compás.

Diesis (♯) - *Sharp* (♯) - Sostenido (♯)

129



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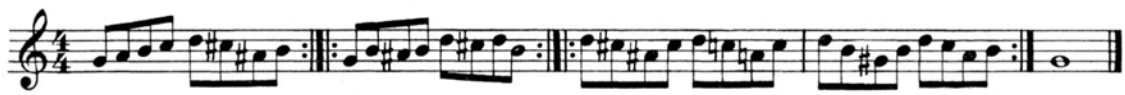
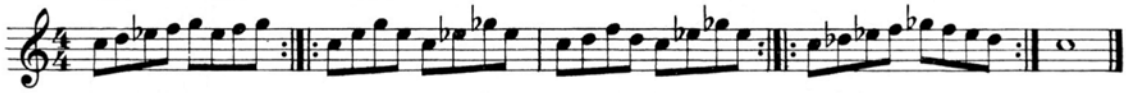


Bemolli (♭) - *Flat* (♭) - Bemol (♭)

131



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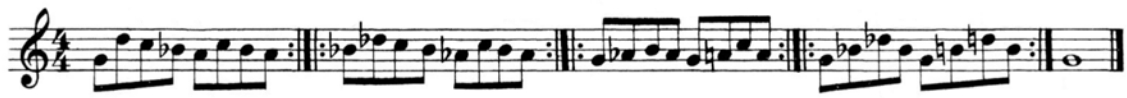
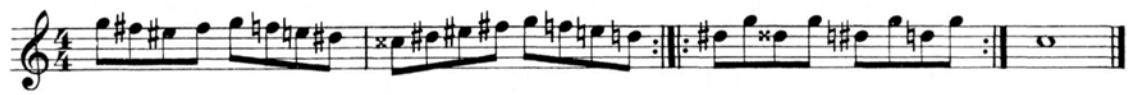


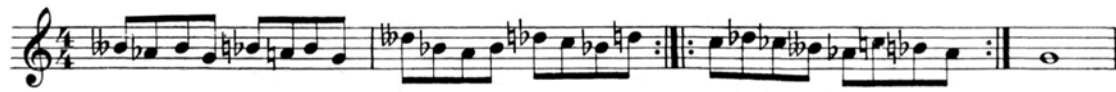
Doppi diesis (×) - *Double sharp* (×) - Doble sostenido (×)

133



Doppi bemolli (𝄫) - *Double flat* (𝄫) - Doble bemol (𝄫)

134



# CAPITOLO XII

## ACCORDI DI SETTIMA DIMINUITA

Abbiamo messo qui questo capitolo per dare agli allievi la conoscenza di tutte le file degli accordi.
Terminato il presente capitolo, in conseguenza del fatto che in commercio esistono molti strumenti sprovvisti degli accordi di Settima diminuita, non useremo il suddetto accordo sino al Capitolo XVII.

# *CHAPTER XII*

## *DIMINISHED SEVENTH CHORDS*

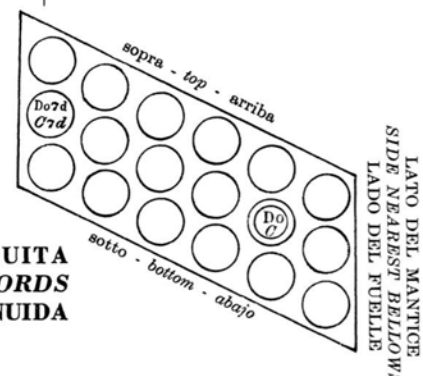
*We now include this chapter in order that the pupil may be fully conversant with all the rows of bass buttons.*
*We shall return to the Diminished Seventh chords in Chapter XVII. It should be noted that some instruments do not include this row of chords.*

# CAPÍTULO XII

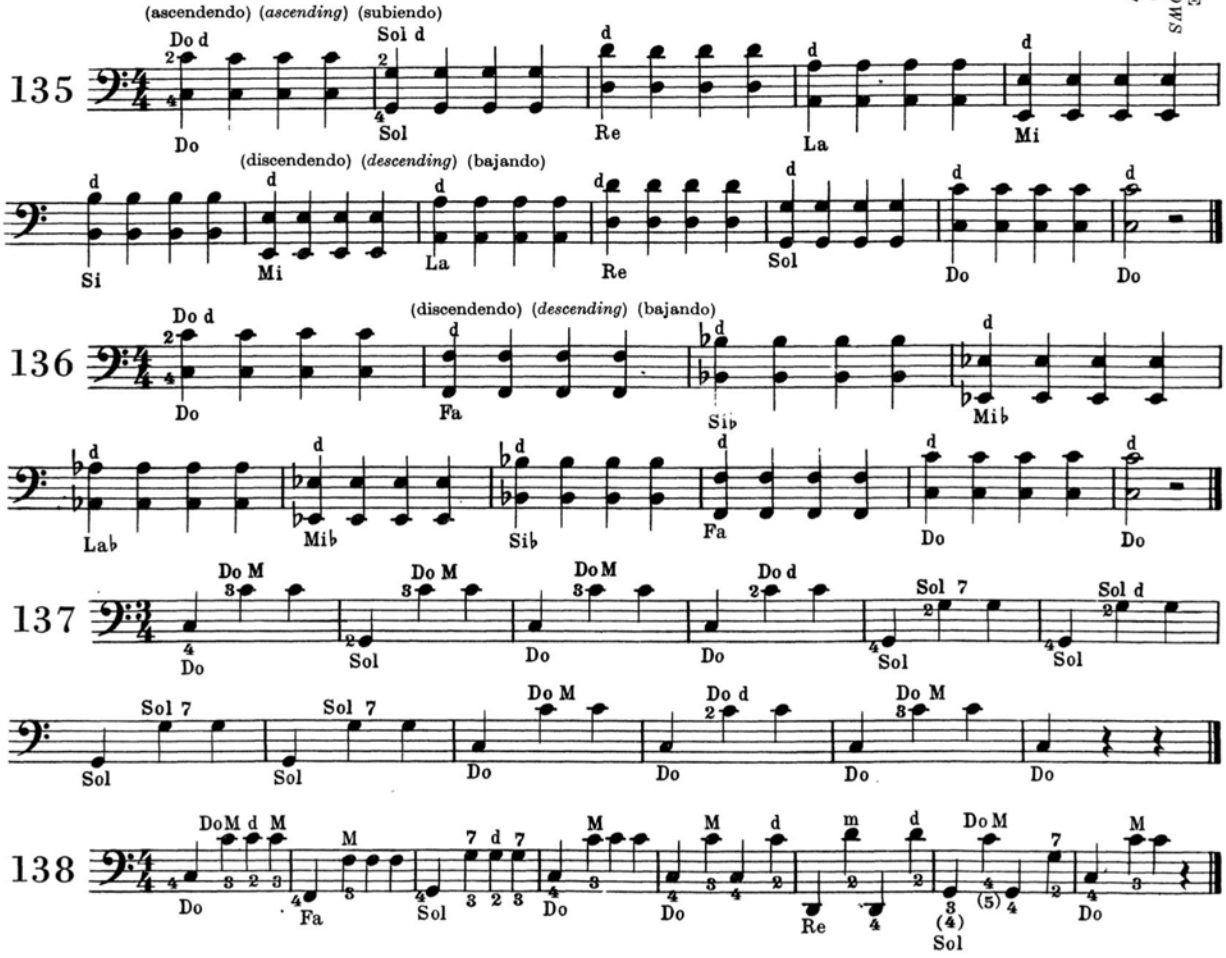
## ACORDES DE SÉPTIMA DISMINUIDA

En el presente capítulo damos a conocer a los estudiantes el estudio de todas las hileras de los acordes,
Después de este capitulo no haremos uso de los acordes de séptima disminuida teniendo en cuenta que existen muchos acordeones desprovistos de los mismos. Serán nuevamente practicados en el Capítulo XVII.

L'accordo di Settima diminuita è il quinto a partire dal basso fondamentale.
*The Diminished Seventh chords are found on the fifth row counting from the Fundamental row.*
El acorde de Séptima disminuida es el quinto a partir del bajo fundamental.




**ESERCIZI CON BASSI E ACCORDI DI SETTIMA DIMINUITA**
***EXERCISES WITH BASSES AND DIMINISHED SEVENTH CHORDS***
**EJERCICIOS CON BAJOS Y ACORDES DE SÉPTIMA DISMINUIDA**



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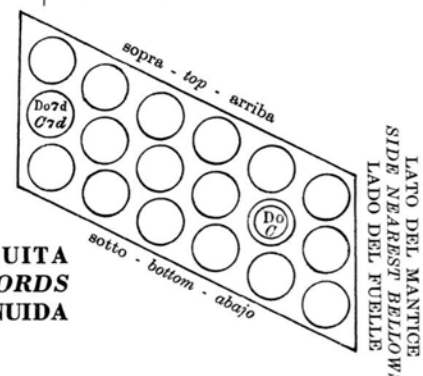


**ESERCIZI CON BASSI E ACCORDI DI SETTIMA DIMINUITA**
***EXERCISES WITH BASSES AND DIMINISHED SEVENTH CHORDS***
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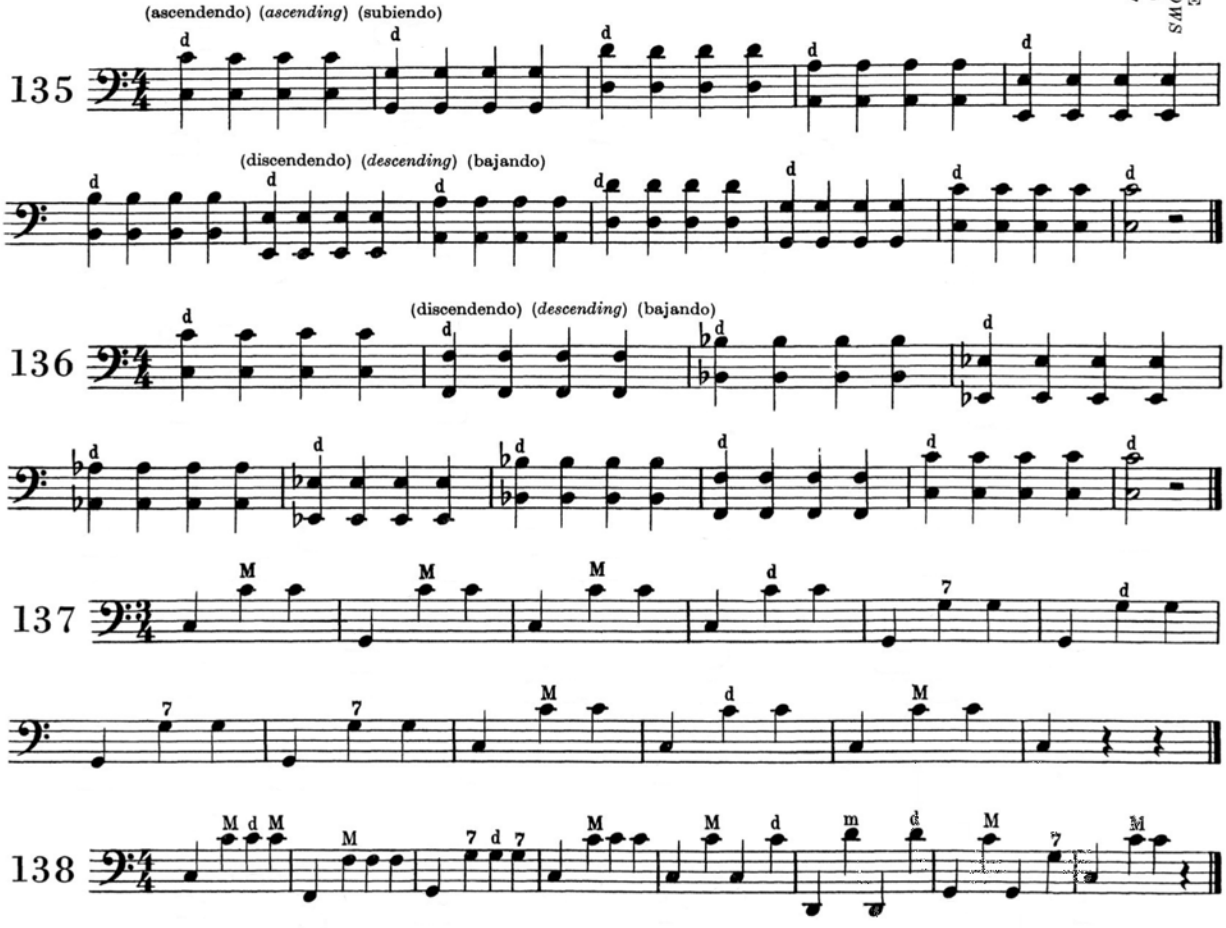


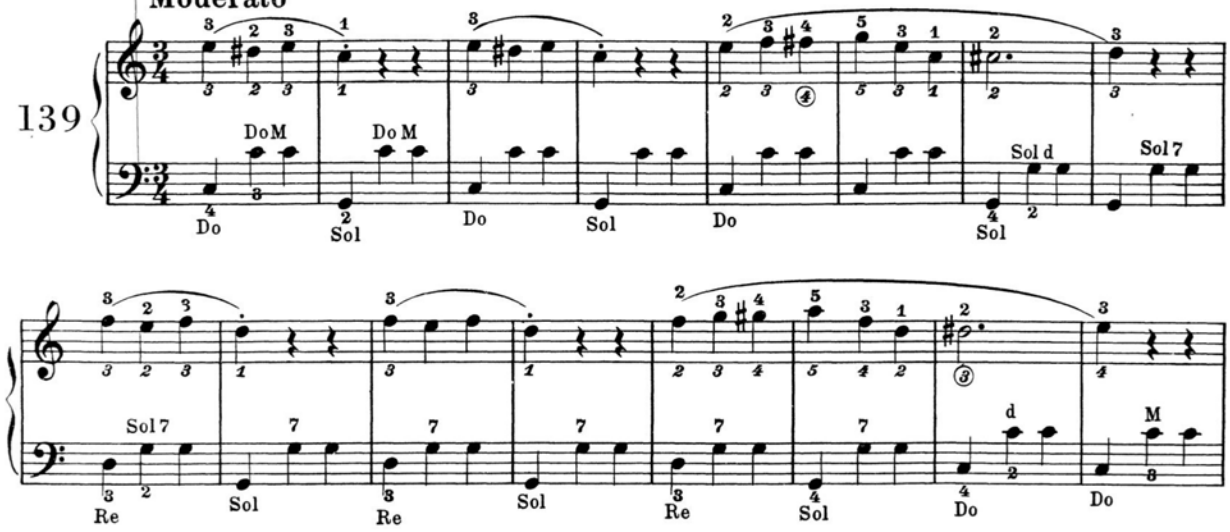
**ESERCIZI**
**PER L'APPLICAZIONE**
**DELLE ALTERAZIONI**
**E DEGLI ACCORDI**
**DI SETTIMA DIMINUITA**

***EXERCISES***
***IN THE APPLICATION***
***OF INVERSIONS***
***AND THE DIMINISHED***
***SEVENTH CHORDS***

**EJERCICIOS**
**PARA LA APLICACIÓN**
**DE LAS ALTERACIÓNES**
**Y DE LOS ACORDES**
**DE SÉPTIMA DISMINUIDA**

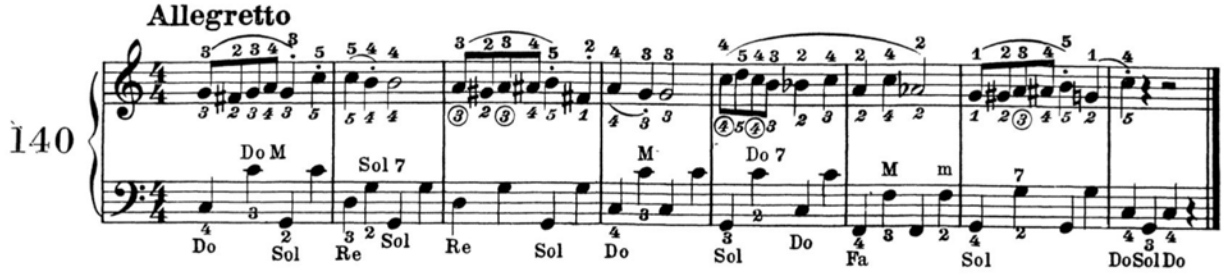
**Moderato**

139




**Allegretto**

140



**ESERCIZI**
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**DE SÉPTIMA DISMINUIDA**

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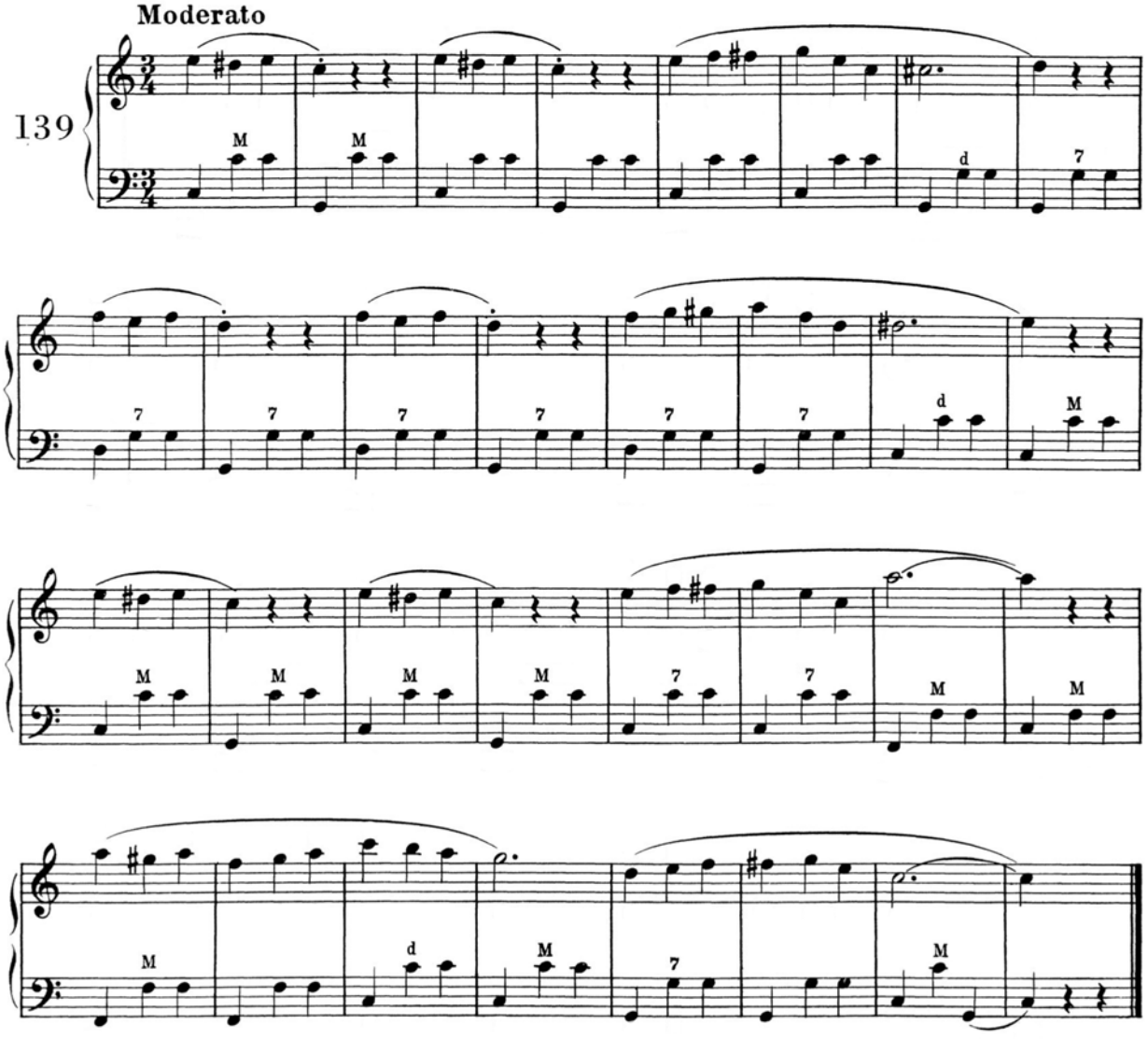


**Allegretto**

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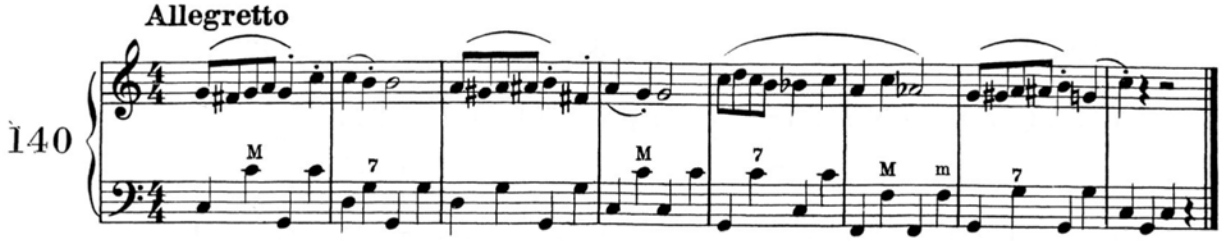


# CAPITOLO XIII

## IL PASSAGGIO DEL POLLICE

Riveste una particolare importanza perchè è elemento fondamentale per lo sviluppo tecnico della mano destra, e perchè la posizione verticale della tastiera rende il movimento di una certa difficoltà.

# *CHAPTER XIII*

## *PASSING OF THE THUMB*

*We now arrive at an important stage in the elementary fundamentals of righthand agility and, because of the vertical position of the keyboard, the movement is question in somewhat difficult.*

# CAPÍTULO XIII

## EL PASO DEL PULGAR

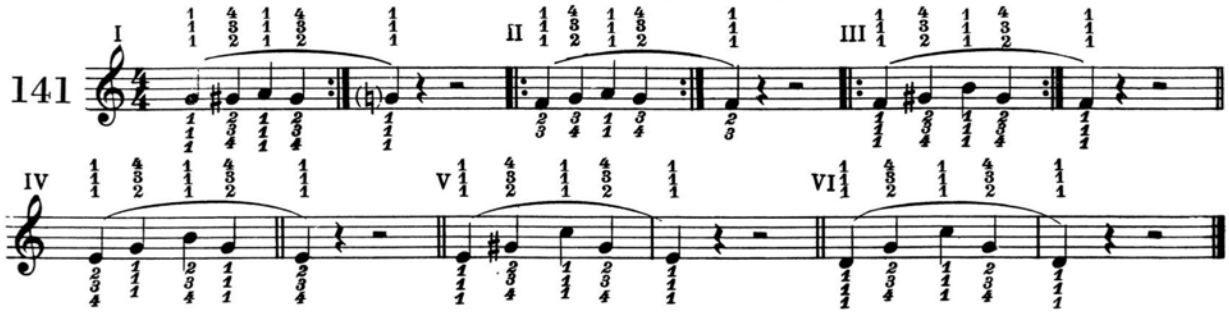
Tiene una importancia particular porque es elemento fundamental para el desarollo técnico de la mano derecha y porque la posicion vertical del teclado hace el movimiento bastante dificil.

### ESERCIZI

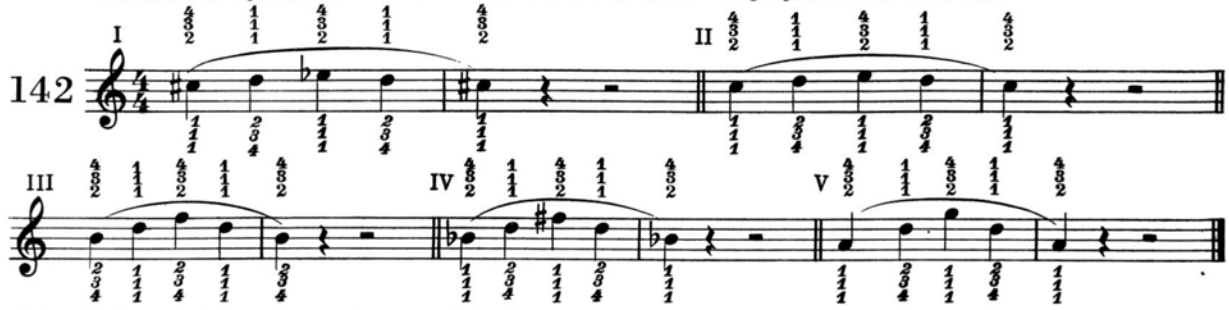
### *EXERCISES*

### EJERCICIOS

Mano ferma: Spostamento del pollice - *Hand still: Thumb moves* - Mano parada: Paso del pulgar




Pollice fermo: Spostamento della mano - *Thumb still: Hand moves* - Pulgar parado: Paso de la mano




*N.B.* - Studiare ogni esercizio con la prima diteggiatura e non passare alle seguenti sino a quando le dita non avranno raggiunto una perfetta articolazione. L'allievo dovrà ripetere questi esercizi tutti i giorni e per molto tempo, pur proseguendo gli studi dei capitoli successivi.

N.B. - *Play each exercise with the first fingering and, when the fingers have acquired perfect articulation, then practice with the other fingerings.*

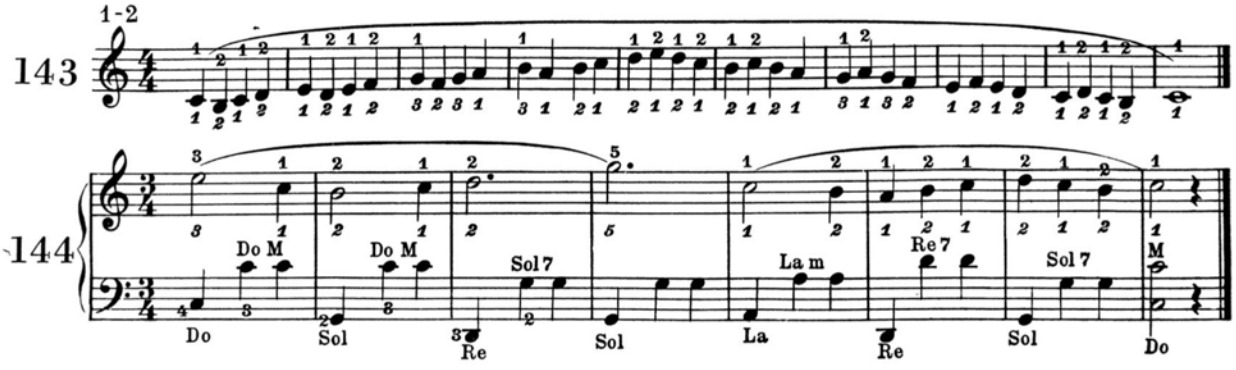
*It is essential that all the successive exercises should be repeated by the student every day for some time.*

N.B. - Estudiar cada ejercicio con la primera digitación y no pasar a la siguiente hasta tanto no se posea una articulación perfecta. El estudiante deberá repetir estos ejercicios todos los dias y por algún tiempo mientras va estudiando los capitulos siguientes.

### APPLICAZIONE DEL PASSAGGIO DEL POLLICE

### *APPLICATION OF PASSING THE THUMB*

### APLICACIÓN DEL PASO DEL PULGAR



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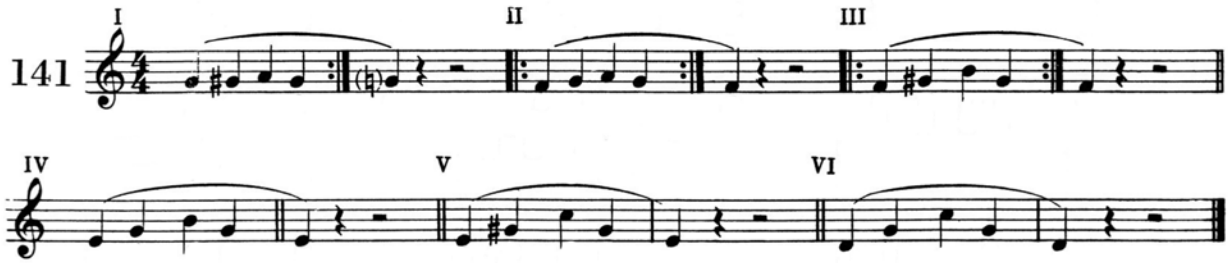
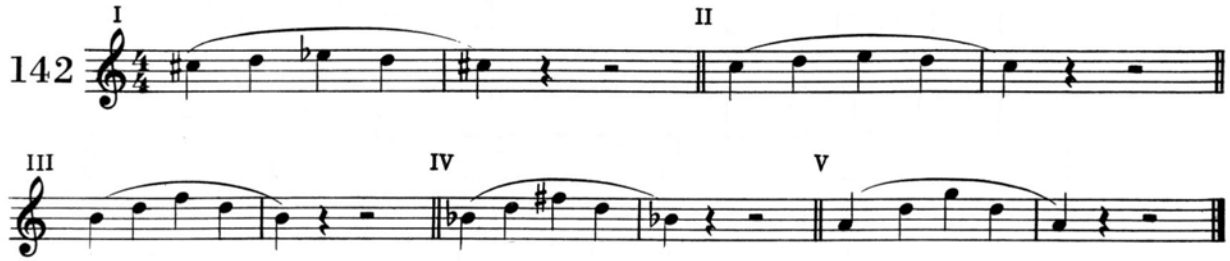



Pollice fermo: Spostamento della mano - *Thumb still: Hand moves* - Pulgar parado: Paso de la mano

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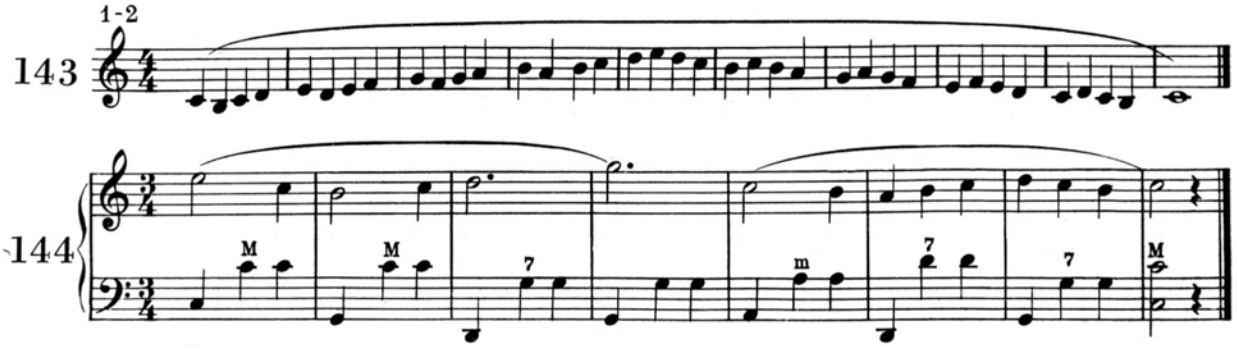
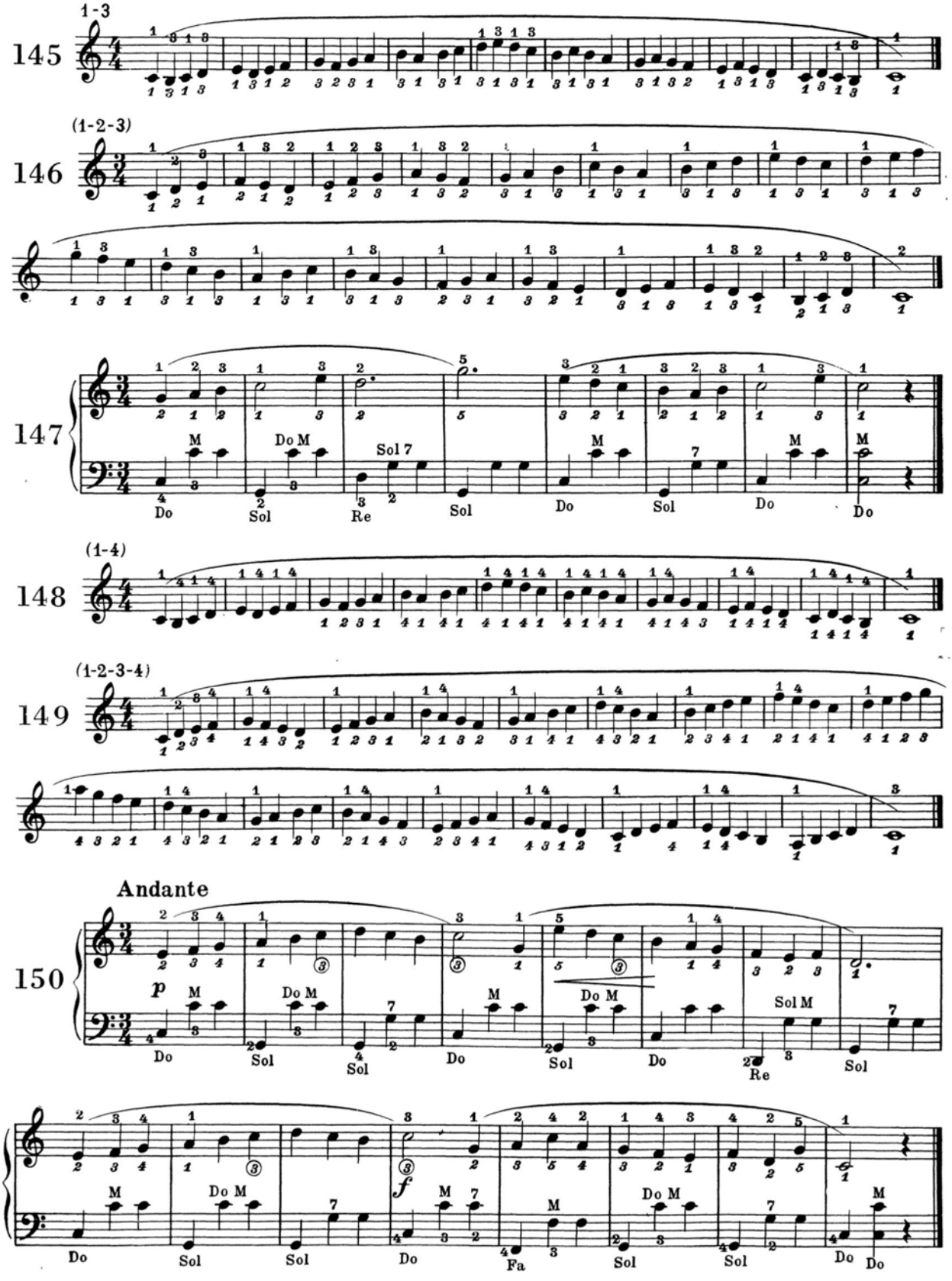
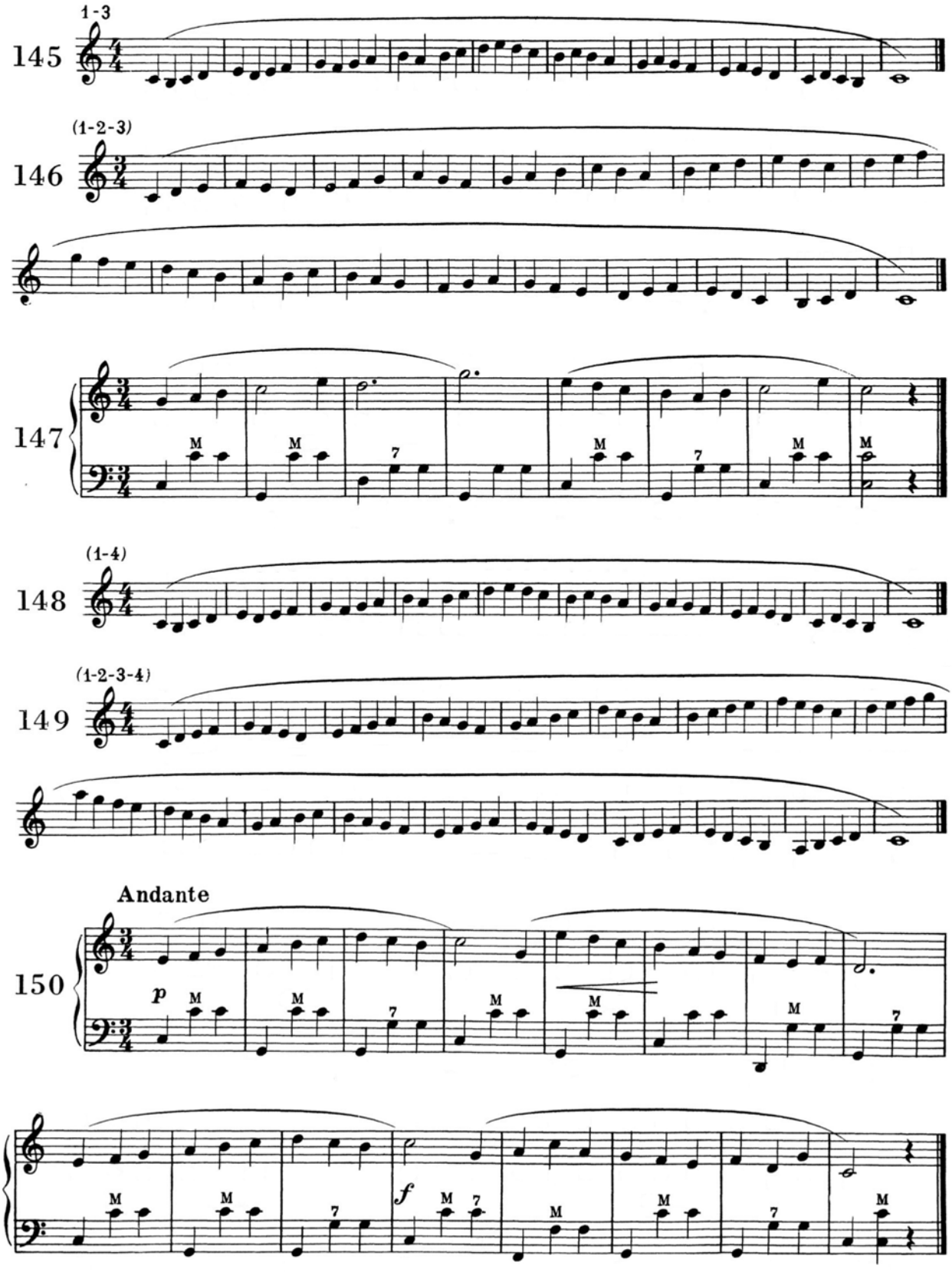
### APPLICAZIONE DEL PASSAGGIO DEL POLLICE

### *APPLICATION OF PASSING THE THUMB*

### APLICACIÓN DEL PASO DEL PULGAR




1-3
145
(1-2-3)
146
147
M
Do M
Sol 7
Do
Sol
Re
Sol
Do
Sol
Do
Do
(1-4)
148
(1-2-3-4)
149
Andante
150
p
Do M
Sol M
Re
f
Fa


1-3
145
(1-2-3)
146
147
(1-4)
148
(1-2-3-4)
149
Andante
150
p
f

# CAPITOLO XIV — *CHAPTER XIV* — CAPÍTULO XIV

## NOTE DOPPIE
(MANO DESTRA)

1. LE TERZE

*a*) TERZE STACCATE per abituare l'allievo ad eseguire le due note simultaneamente.

*N.B.* - Eseguire i seguenti esercizi con staccato di dito e di polso.

## *DOUBLE NOTES*
(*RIGHTHAND*)

*1. THIRDS*

a) *THRDS PLAYED STACCATO to familiarise the student with the simultaneous playing of two notes.*

N.B. - *Play the following exercise with finger and wrist staccato movements.*

## NOTAS DOBLES
(MANO DERECHA)

1. LAS TERCERAS

*a*) TERCERAS PICADAS para acostumbrar el estudiante a tocar las dos notas simultáneamente.

*N.B.* - Seguir los siguientes ejercicios con picado de dedo y de la muneca.

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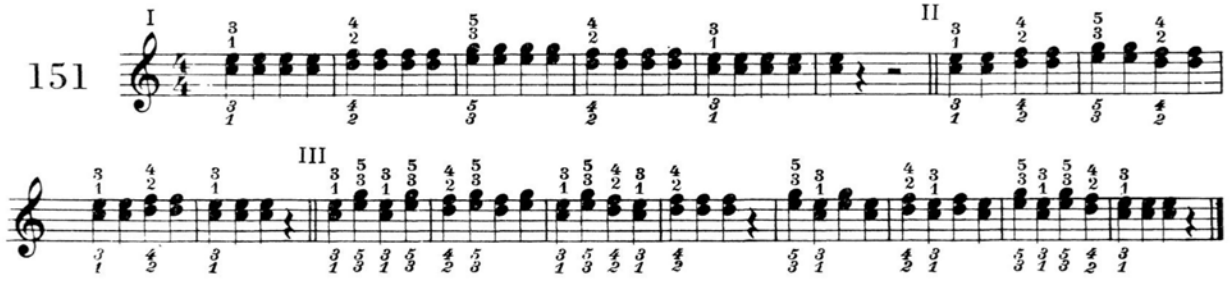
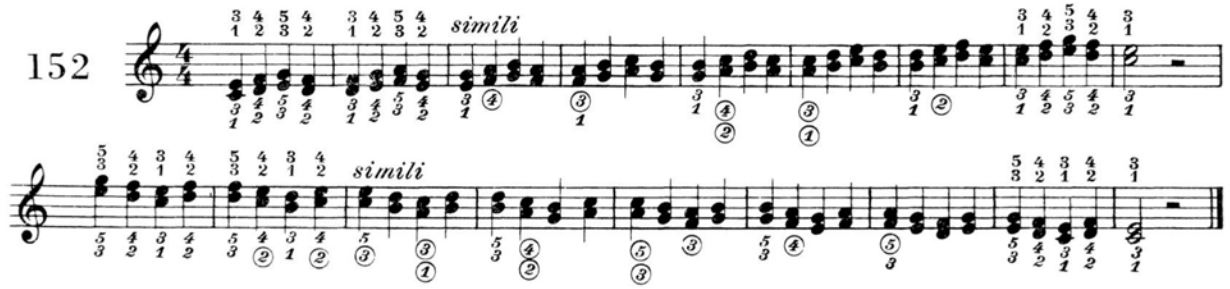



*b*) TERZE LEGATE

b) *THIRDS PLAYED LEGATO*

*b*) TERCERAS LIGADAS

152

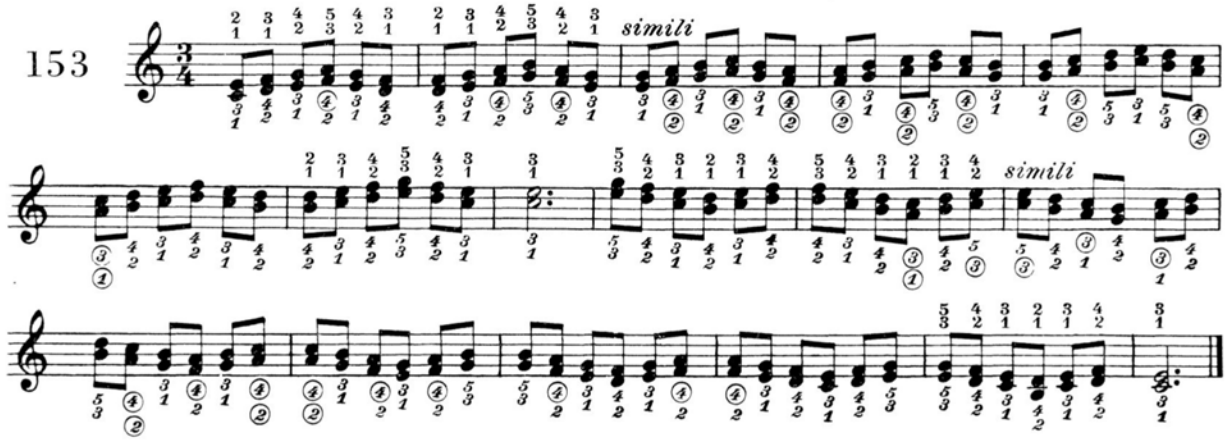



*c*) TERZE LEGATE con strisciato del pollice.

c) *THIRDS PLAYED LEGATO with sliding thumb.*

*c*) TERCERAS LIGADAS glisando el pulgar.

153




2. LE SESTE

*a*) SESTE STACCATE

*N.B.* - Eseguire i seguenti esercizi con staccato di dito e di polso.

*2. SIXTHS*

a) *SIXTHS PLAYED STACCATO*

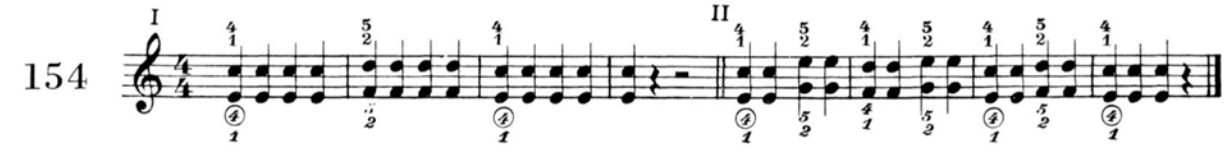
N.B. - *Play the following exercise with finger and wrist staccato movements*

2. LAS SEXTAS

*a*) SEXTAS PICADAS

*N.B.* - Seguir los siguientes ejercicios con picado de dedo y de la muñeca.

154



# CAPITOLO XIV

## NOTE DOPPIE
(MANO DESTRA)

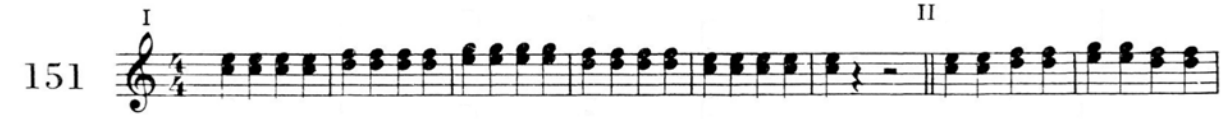
1. LE TERZE

*a*) TERZE STACCATE per abituare l'allievo ad eseguire le due note simultaneamente.

*N.B.* - Eseguire i seguenti esercizi con staccato di dito e di polso.

I

151



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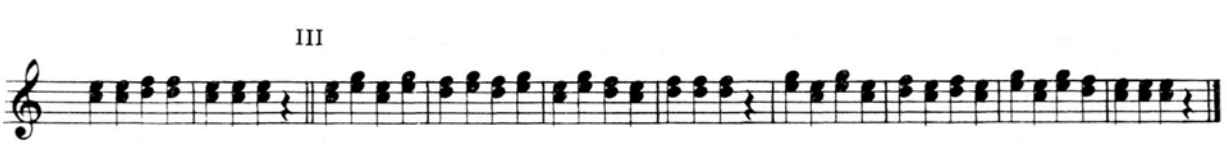
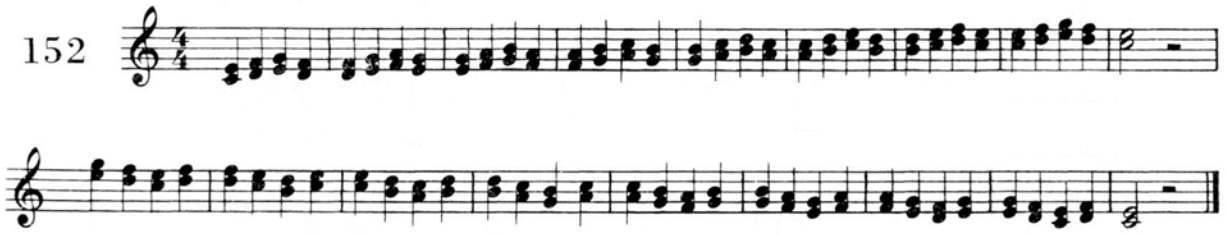


III

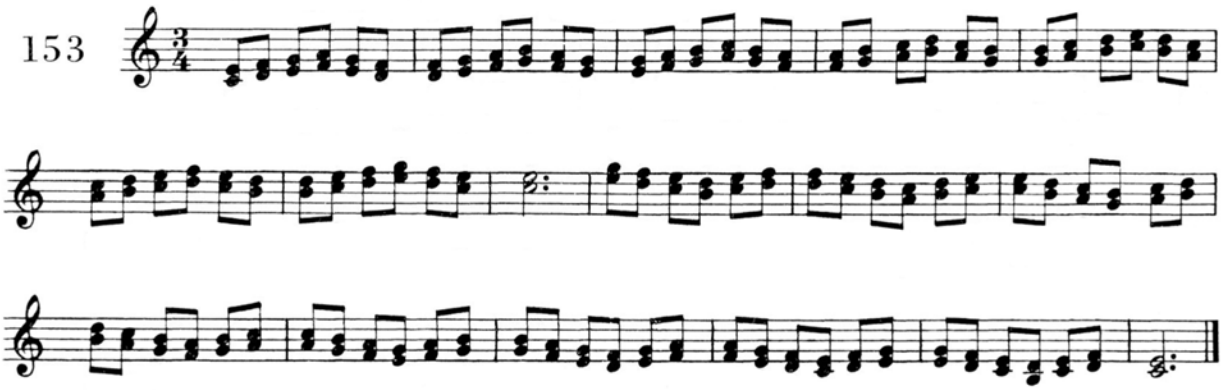
*b*) TERZE LEGATE

152



*c*) TERZE LEGATE con strisciato del pollice.

153



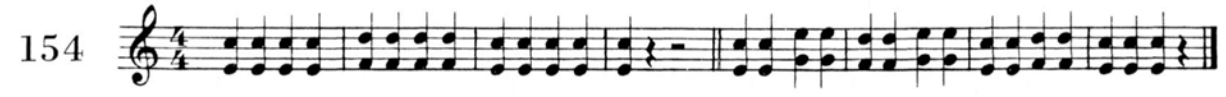
2. LE SESTE

*a*) SESTE STACCATE

*N.B.* - Eseguire i seguenti esercizi con staccato di dito e di polso.

I

154



II

# *CHAPTER XIV*

## *DOUBLE NOTES*
(*RIGHTHAND*)

*1. THIRDS*

a) *THRDS PLAYED STACCATO to familiarise the student with the simultaneous playing of two notes.*

N.B. - *Play the following exercise with finger and wrist staccato movements.*

b) *THIRDS PLAYED LEGATO*

c) *THIRDS PLAYED LEGATO with sliding thumb.*

*2. SIXTHS*

a) *SIXTHS PLAYED STACCATO*

N.B. - *Play the following exercise with finger and wrist staccato movements*

# CAPÍTULO XIV

## NOTAS DOBLES
(MANO DERECHA)

1. LAS TERCERAS

*a*) TERCERAS PICADAS para acostumbrar el estudiante a tocar las dos notas simultáneamente.

*N.B.* - Seguir los siguientes ejercicios con picado de dedo y de la muneca.

b) TERCERAS LIGADAS

c) TERCERAS LIGADAS glisando el pulgar.

2. LAS SEXTAS

*a*) SEXTAS PICADAS

*N.B.* - Seguir los siguientes ejercicios con picado de dedo y de la muñeca.

*b*) SESTE LEGATE

b) *SIXTHS PLAYED LEGATO*

*b*) SEXTAS LIGADAS

155

156

*c*) SESTE LEGATE con strisciato del pollice.

c) *SIXTHS PLAYED LEGATO with sliding thumb.*

*c*) SEXTAS LIGADAS glisando el pulgar.

157

*N.B.* - Le altre forme tecniche riguardanti le terze e le seste con passaggio del pollice, strisciamenti, accavallamenti delle dita, verranno esposte nel secondo volume.

N.B. - *The other methods of playing thirds and sixths, with the passing of the thumb, glissandos, superpositioning of the fingers, are detailed in the second volume of this method*

*N.B.* - Las formas técnicas concernientes a las terceras y las sextas con paso del pulgar glisamiento y cruzado de los dedos, se estudiarán en el segundo volumen.

## APPLICAZIONE DELLE TERZE E SESTE

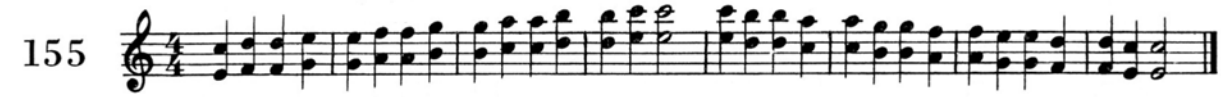
## *APPLICATION OF THE THIRD AND THE SIXTH*

## APLICACIÓN DE LAS TERCERAS Y LAS SEXTAS

158

*b*) SESTE LEGATE | b) *SIXTHS PLAYED LEGATO* | *b*) SEXTAS LIGADAS

155



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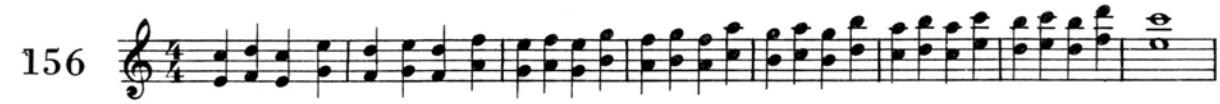
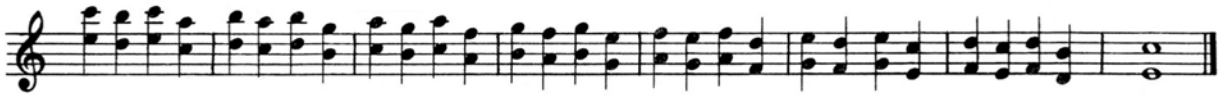
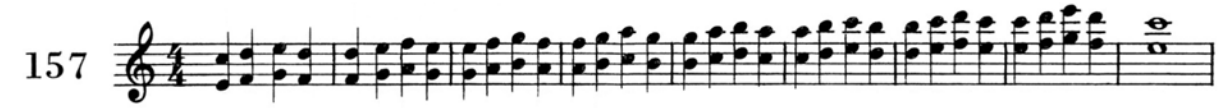
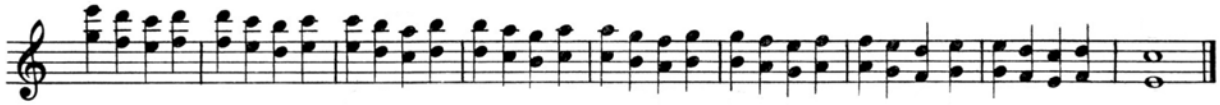




*c*) SESTE LEGATE con strisciato del pollice. | c) *SIXTHS PLAYED LEGATO with sliding thumb.* | *c*) SEXTAS LIGADAS glisando el pulgar.

157





*N.B.* - Le altre forme tecniche riguardanti le terze e le seste con passaggio del pollice, strisciamenti, accavallamenti delle dita, verranno esposte nel secondo volume.

N.B. - *The other methods of playing thirds and sixths, with the passing of the thumb, glissandos, superpositioning of the fingers, are detailed in the second volume of this method*

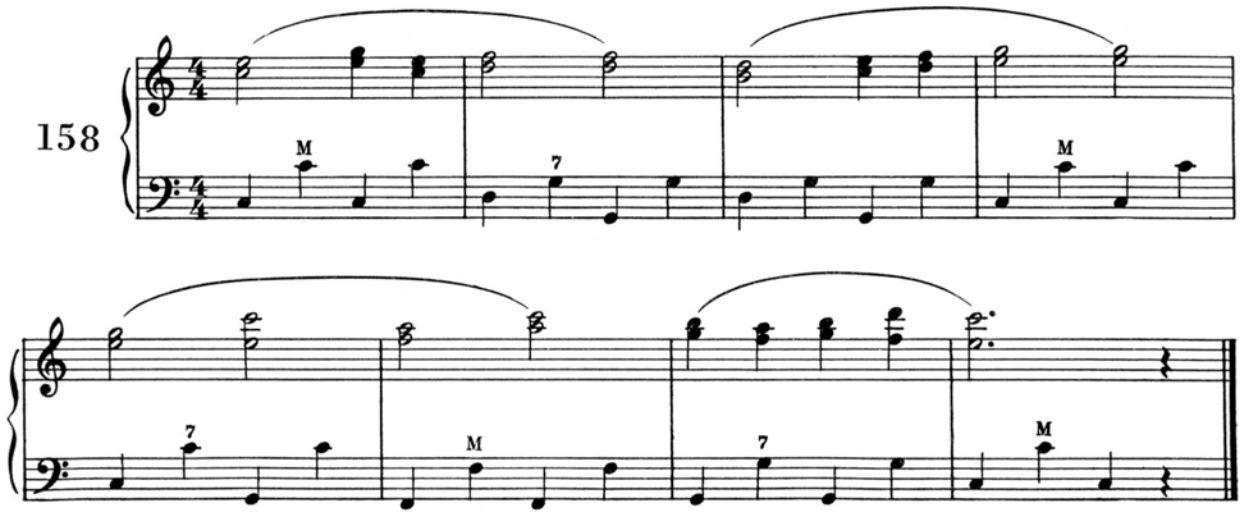
*N.B.* - Las formas técnicas concernientes a las terceras y las sextas con paso del pulgar glisamiento y cruzado de los dedos, se estudiarán en el segundo volumen.

## APPLICAZIONE DELLE TERZE E SESTE

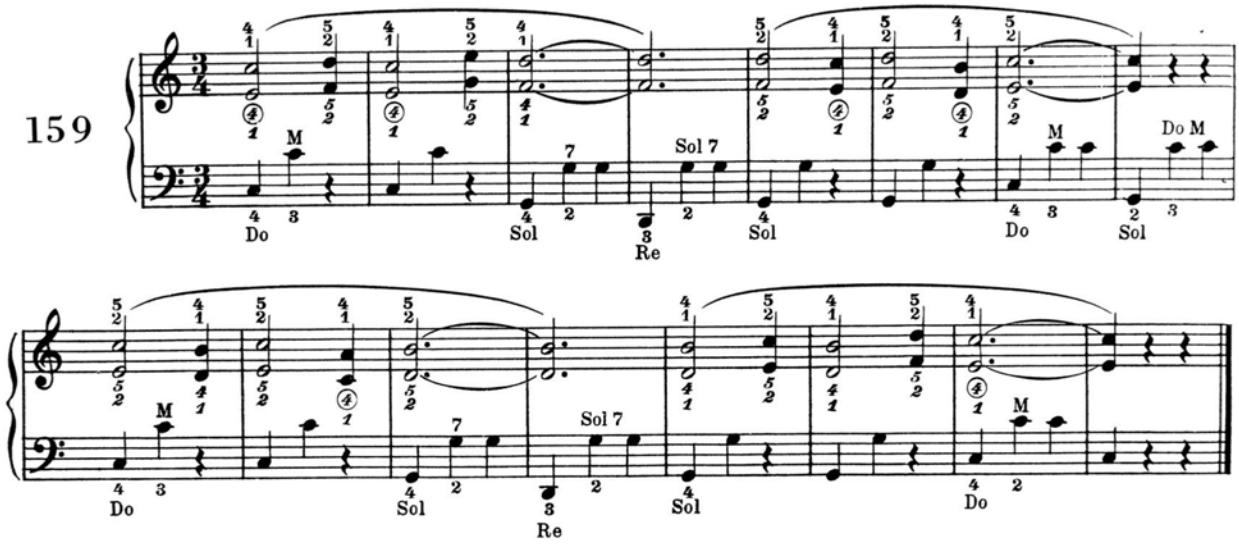
## *APPLICATION OF THE THIRD AND THE SIXTH*

## APLICACIÓN DE LAS TERCERAS Y LAS SEXTAS

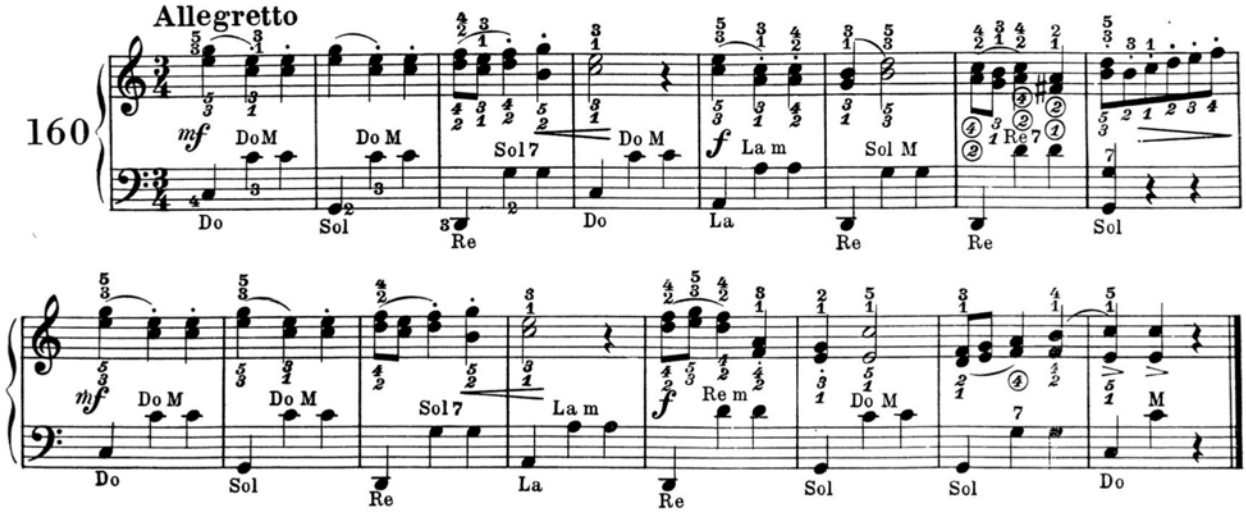
158



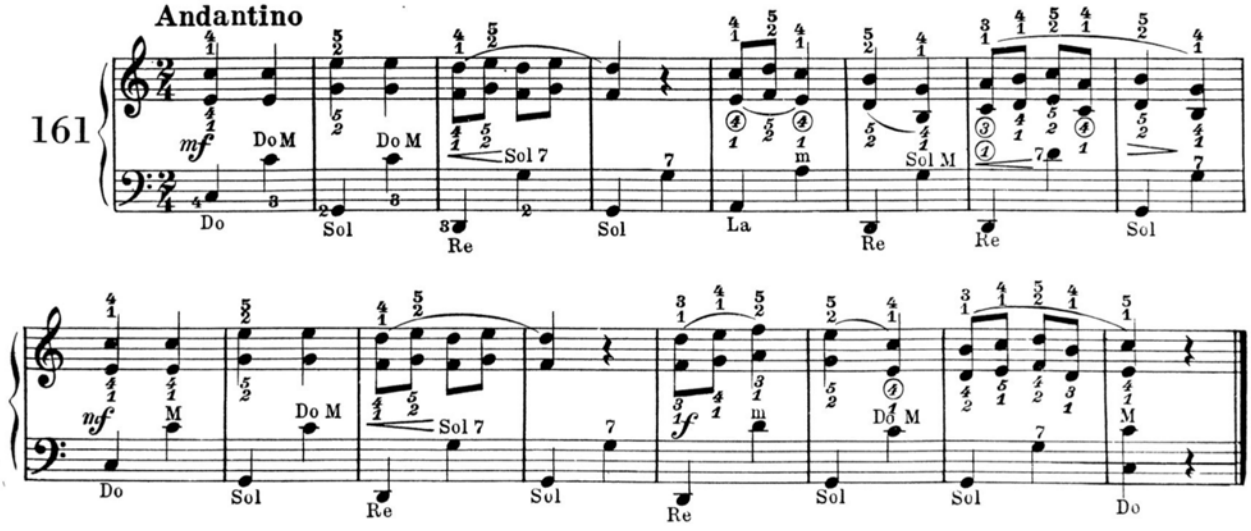
159


M
Do
Sol
Re
Sol 7
Do M

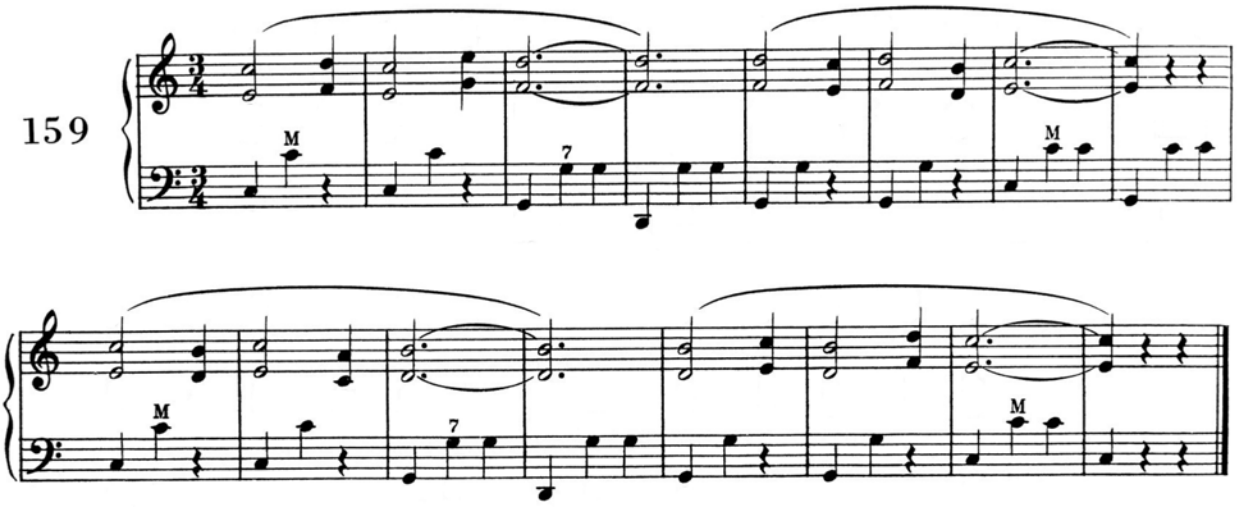
160


Allegretto
mf
Do M
Do
Sol
Re
Sol 7
La m
La
Sol M
Re 7
Re m
M

161

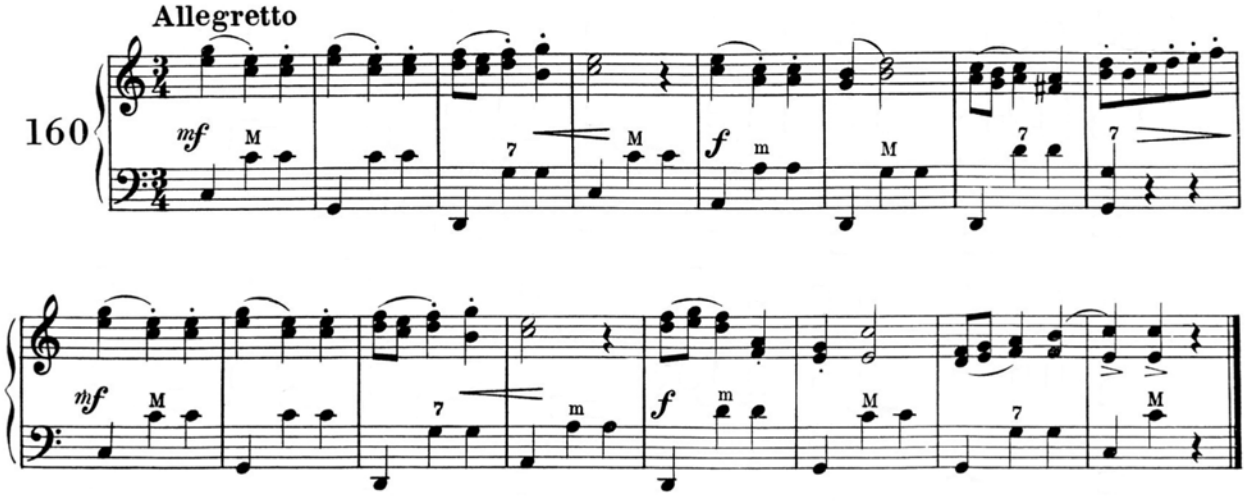

Andantino
mf
Do M
Do
Sol
Re
Sol 7
La
Sol M
m
M

159



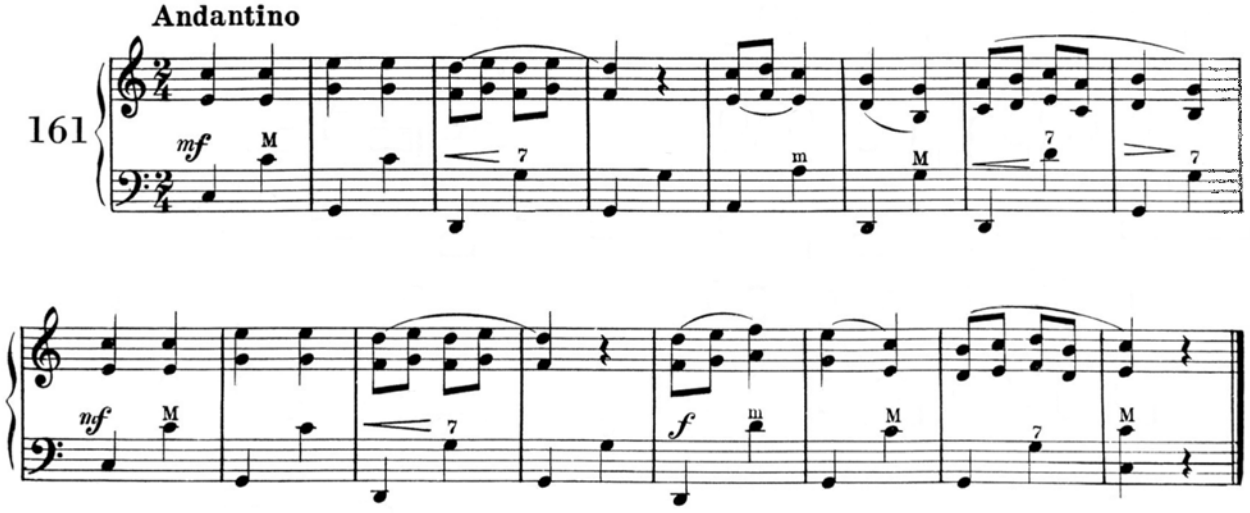
Allegretto

160



Andantino

161



# CAPITOLO XV — *CHAPTER XV* — CAPÍTULO XV

## SCALE E STUDIETTI NELLE TONALITÀ MAGGIORI E MINORI

Le scale sono scritte con note senza valore dovendo servire solo come esercizio tecnico.

Ogni scala precede il relativo studietto a mani unite per ambientare l'allievo ad ogni nuova tonalità.

*N.B.* - Per comodità tutte le scale verranno riunite nel corso del Capitolo XVI.

## *SCALES AND LITTLE STUDIES IN MAJOR AND MINOR KEYS*

*The scales are written with notes of no value in order to ensure that the hands acquire a good technique. Each scale is followed by a little study for two hands to familiarise the student with the different keys.*

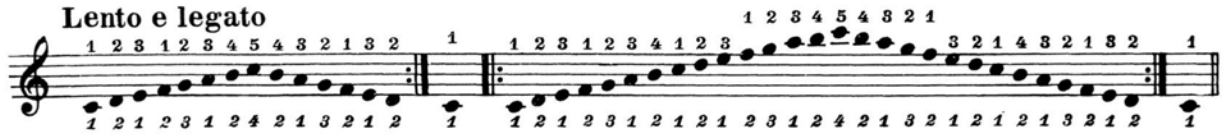
N.B. - *A complete section containing all scales will be found in Chapter XVI.*

## ESCALAS Y PEQUEÑOS EJERCICIOS EN LAS TONALIDADES MAYORES Y MENORES

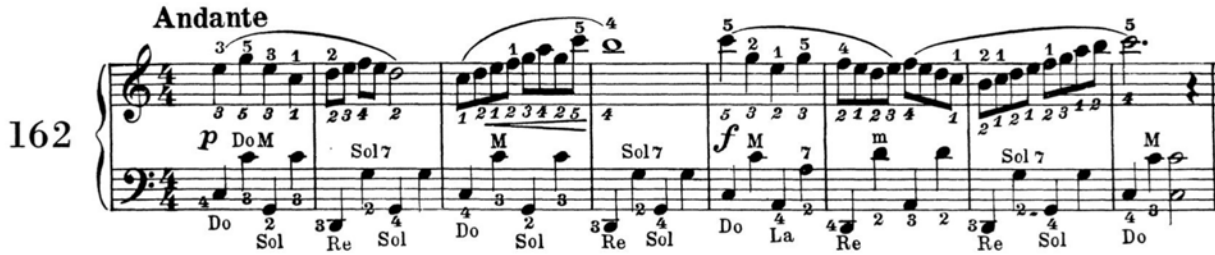
Las escalas están escritas con figuras de notas sin valor para que nos sirva solamente como ejercicio técnico. Cada escala va acompañada de su correspondiente ejercicio a dos manos, para familiarizar al estudiante con las nuevas tonalidades.

*N.B.* - Para mayor facilidad del estudiante todas las escalas se hallan reunidas en el Capítulo XVI.

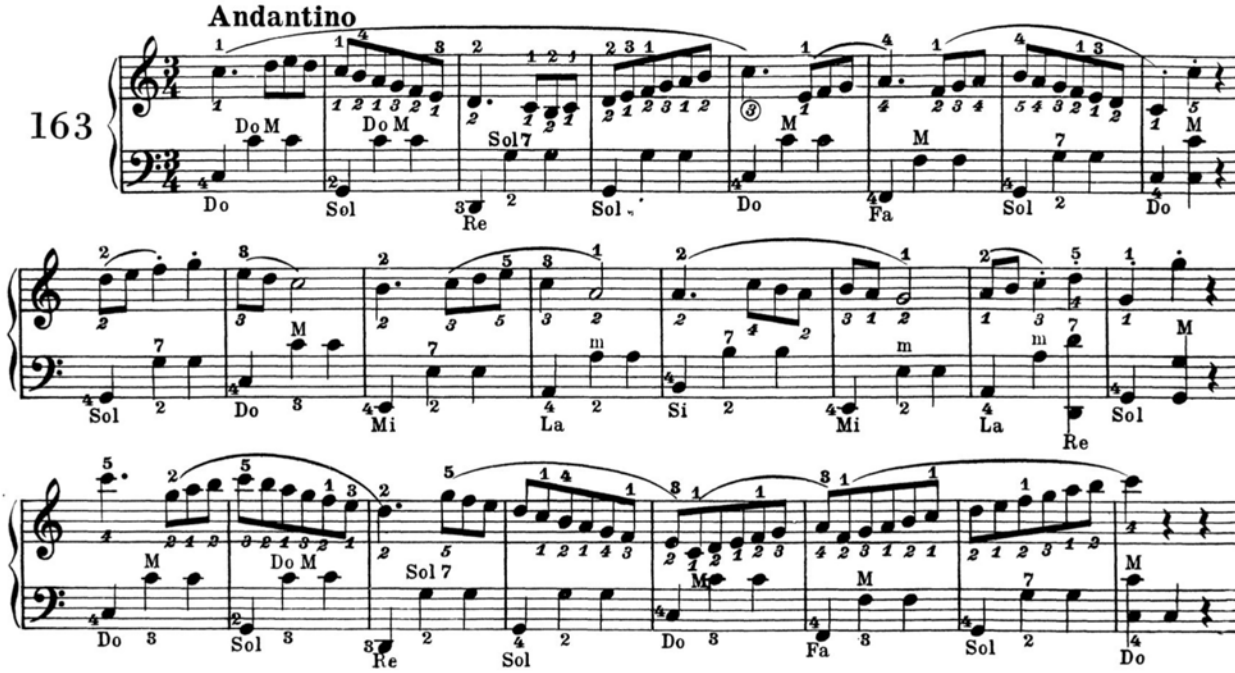
### SCALA DI DO MAGGIORE — *SCALE OF C MAJOR* — ESCALA DE DO MAYOR




### FISCHIETTANDO — *WHISTLING* — SILBANDO




### GIOCHI DI BIMBI — *CHILDREN AT PLAY* — JUEGOS DE NIÑOS



# CAPITOLO XV

## SCALE E STUDIETTI NELLE TONALITÀ MAGGIORI E MINORI

Le scale sono scritte con note senza valore dovendo servire solo come esercizio tecnico.

Ogni scala precede il relativo studietto a mani unite per ambientare l'allievo ad ogni nuova tonalità.

*N.B.* - Per comodità tutte le scale verranno riunite nel corso del Capitolo XVI.

# *CHAPTER XV*

## *SCALES AND LITTLE STUDIES IN MAJOR AND MINOR KEYS*

*The scales are written with notes of no value in order to ensure that the hands acquire a good technique. Each scale is followed by a little study for two hands to familiarise the student with the different keys.*

N.B. - *A complete section containing all scales will be found in Chapter XVI.*

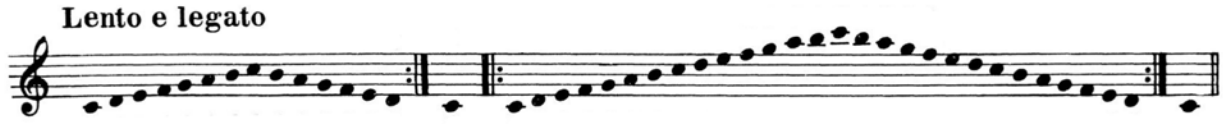
# CAPÍTULO XV

## ESCALAS Y PEQUEÑOS EJERCICIOS EN LAS TONALIDADES MAYORES Y MENORES

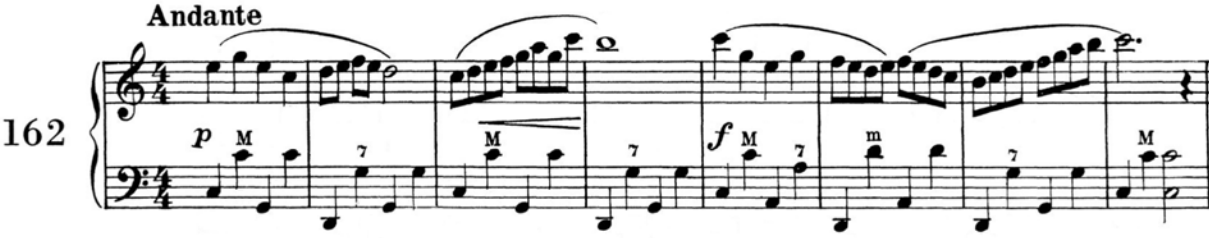
Las escalas están escritas con figuras de notas sin valor para que nos sirva solamente como ejercicio técnico. Cada escala va acompañada de su correspondiente ejercicio a dos manos, para familiarizar al estudiante con las nuevas tonalidades.

*N.B.* - Para mayor facilidad del estudiante todas las escalas se hallan reunidas en el Capítulo XVI.

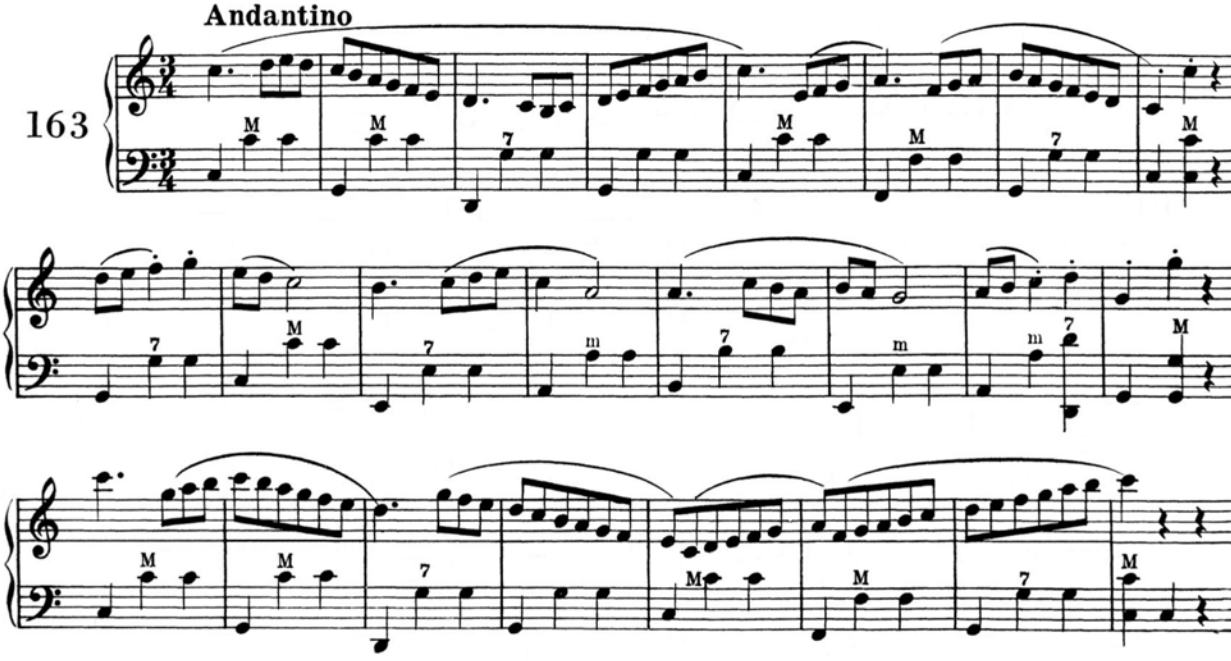
### SCALA DI DO MAGGIORE — *SCALE OF C MAJOR* — ESCALA DE DO MAYOR




### FISCHIETTANDO — *WHISTLING* — SILBANDO

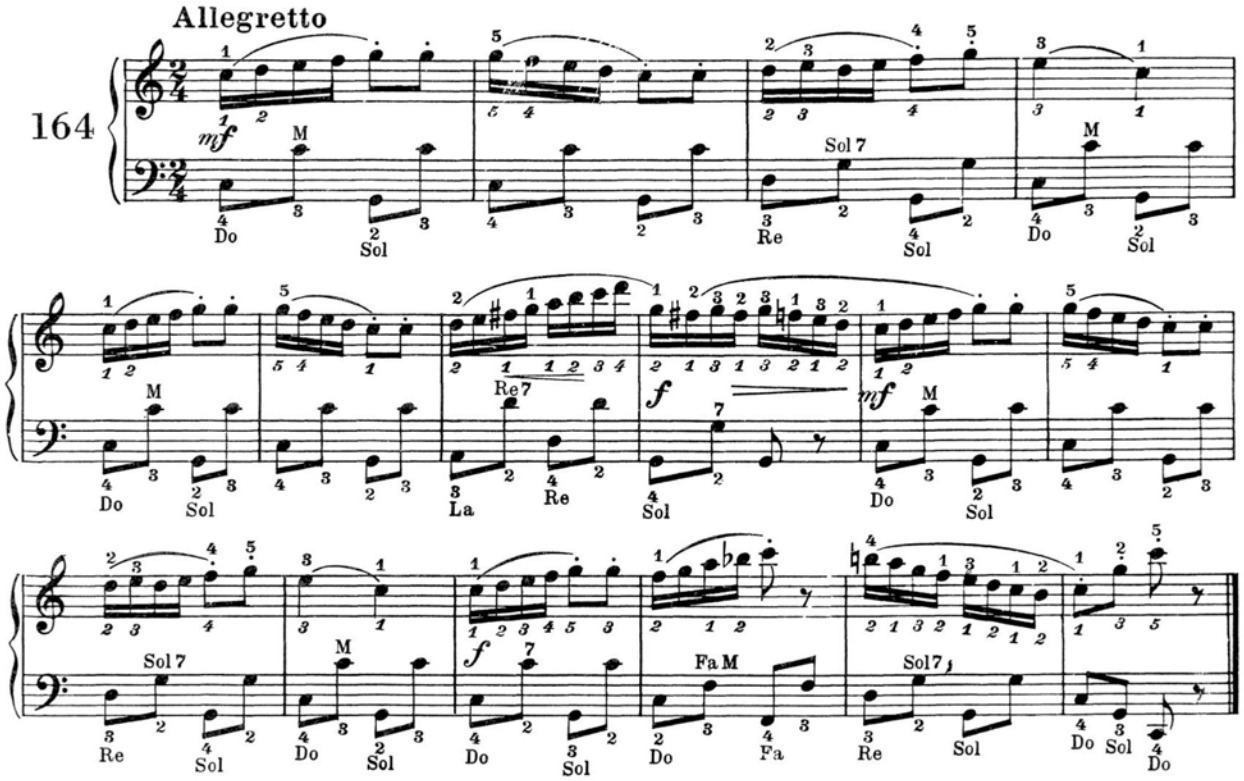



### GIOCHI DI BIMBI — *CHILDREN AT PLAY* — JUEGOS DE NIÑOS

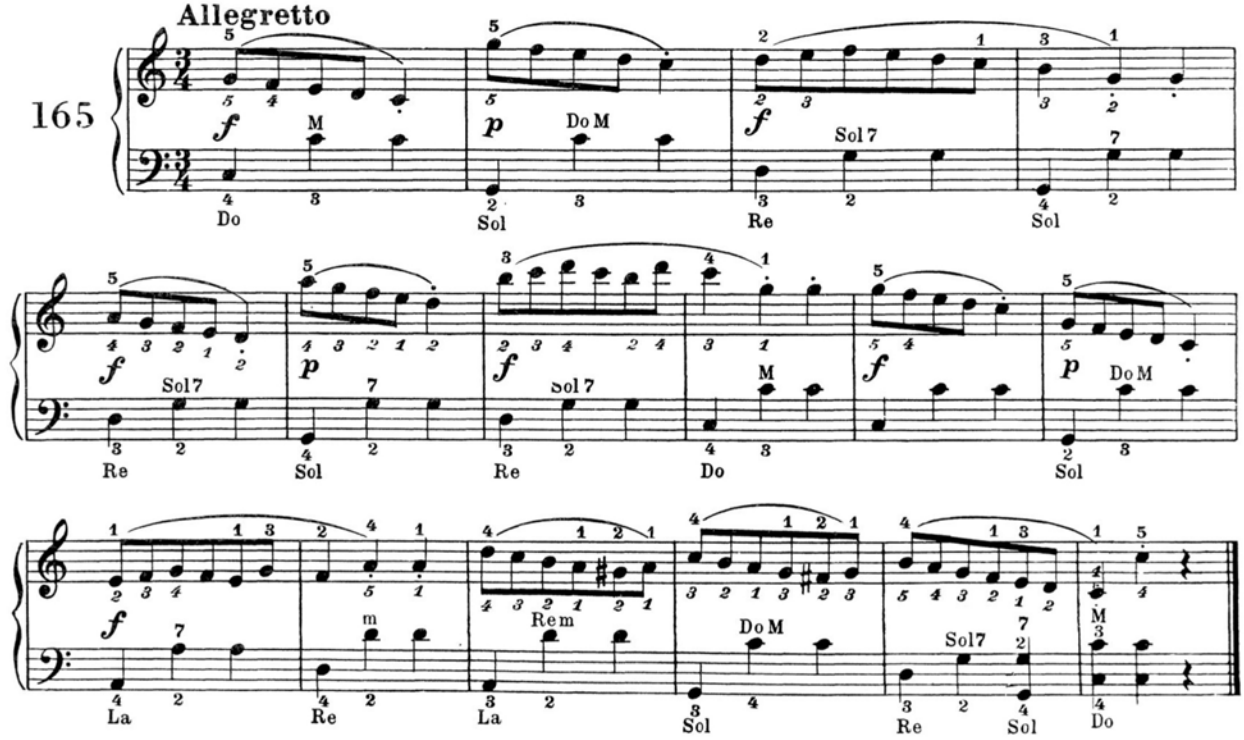


**DIVERTIMENTI** *AMUSEMENTS* **DIVERSIONES**

164 Allegretto

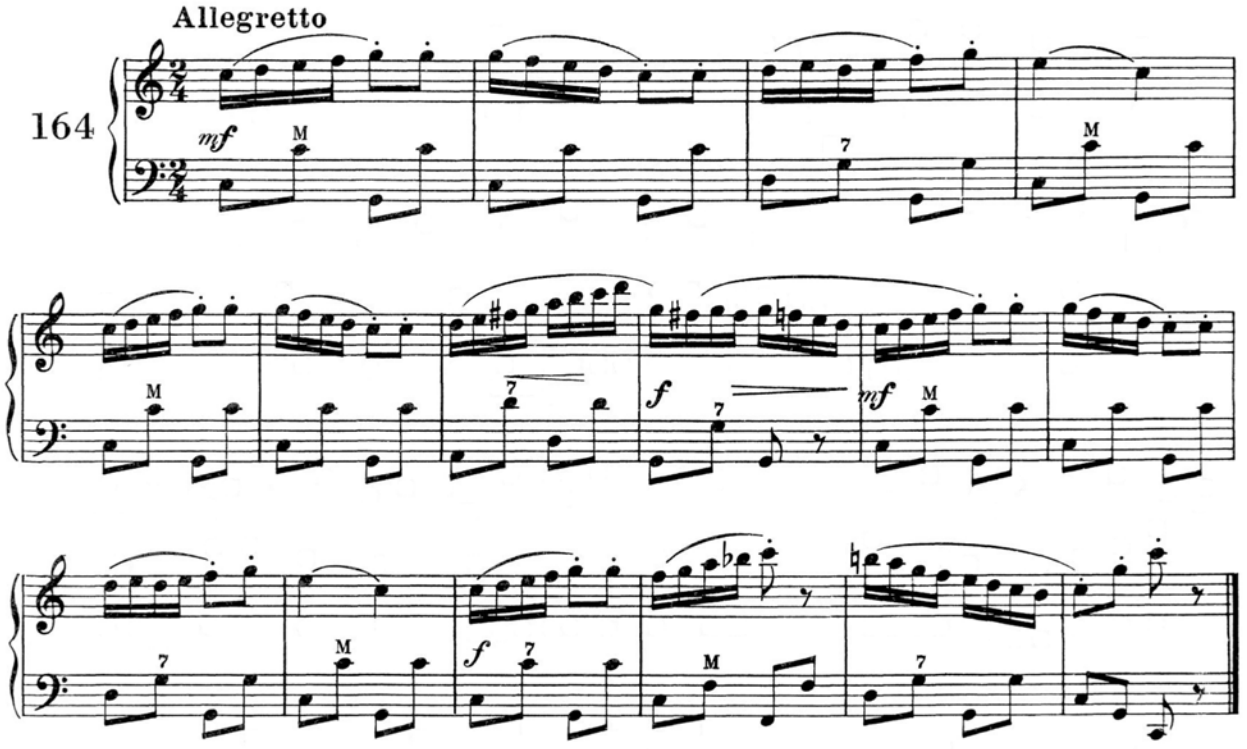



165 Allegretto

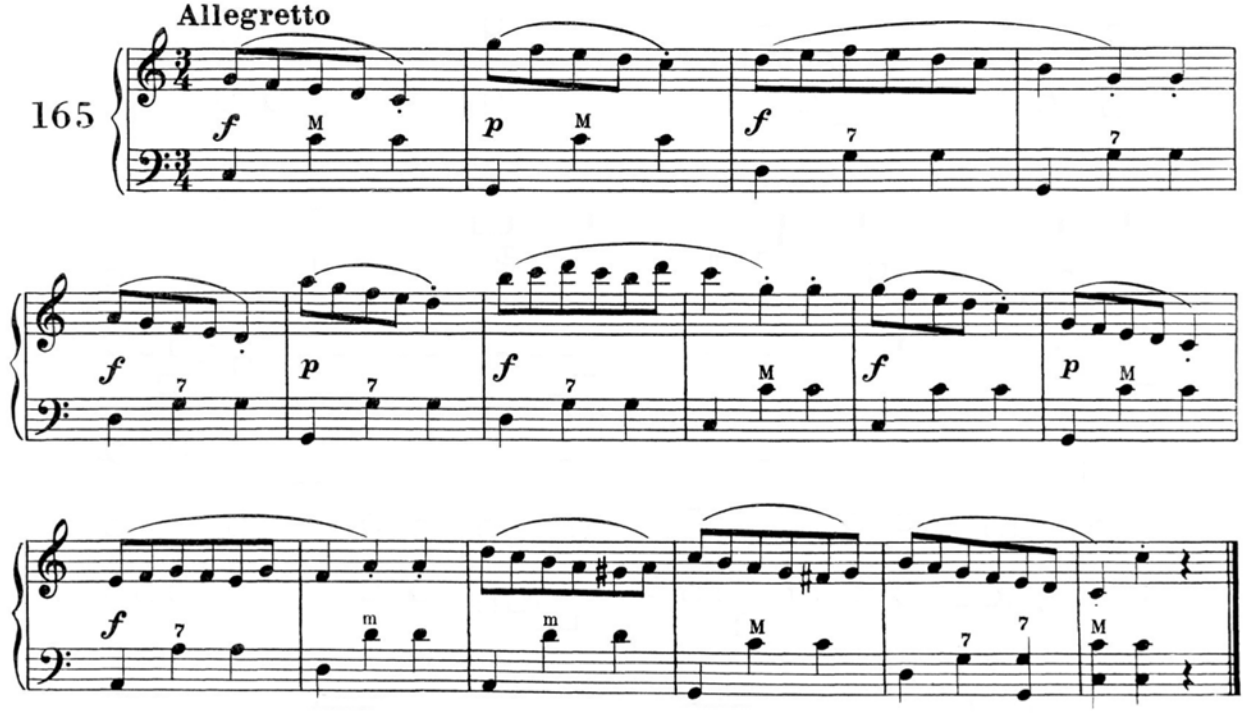


**DIVERTIMENTI** *AMUSEMENTS* **DIVERSIONES**

164 Allegretto

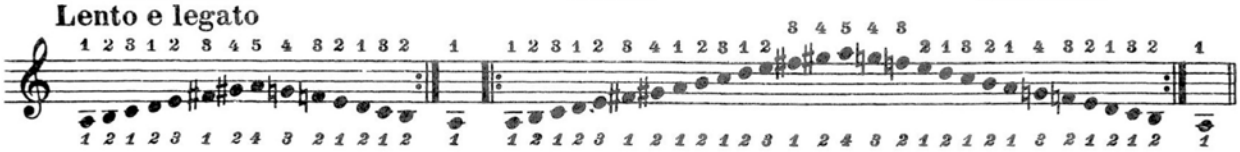



165 Allegretto



**SCALA DI LA MINORE MELODICA** — *A MELODIC MINOR SCALE* — **ESCALA DE LA MENOR MELÓDICA**

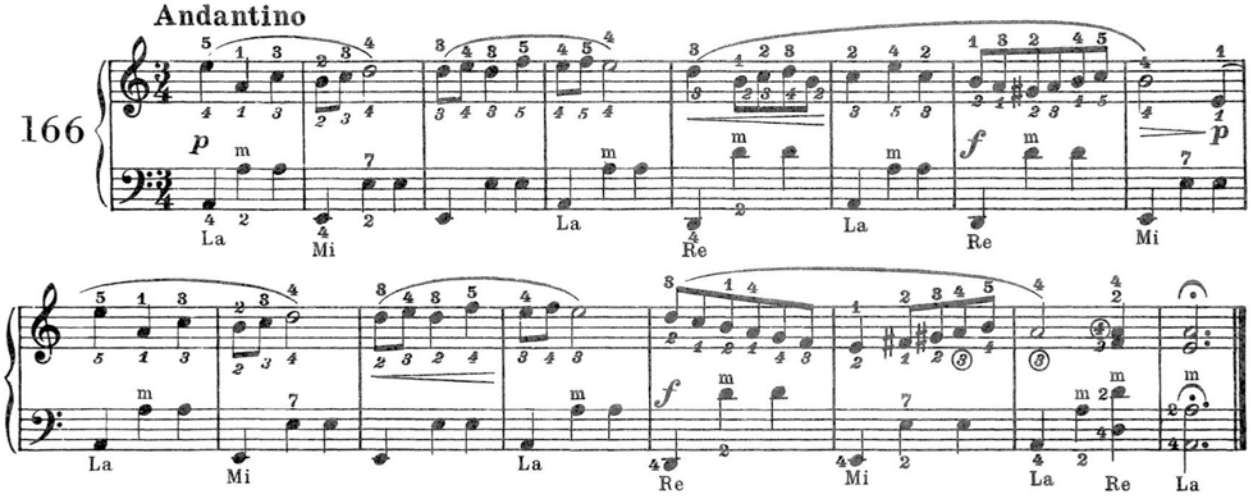
Lento e legato



**TENEREZZE** — *TENDERNESS* — **TERNEZA**

Andantino

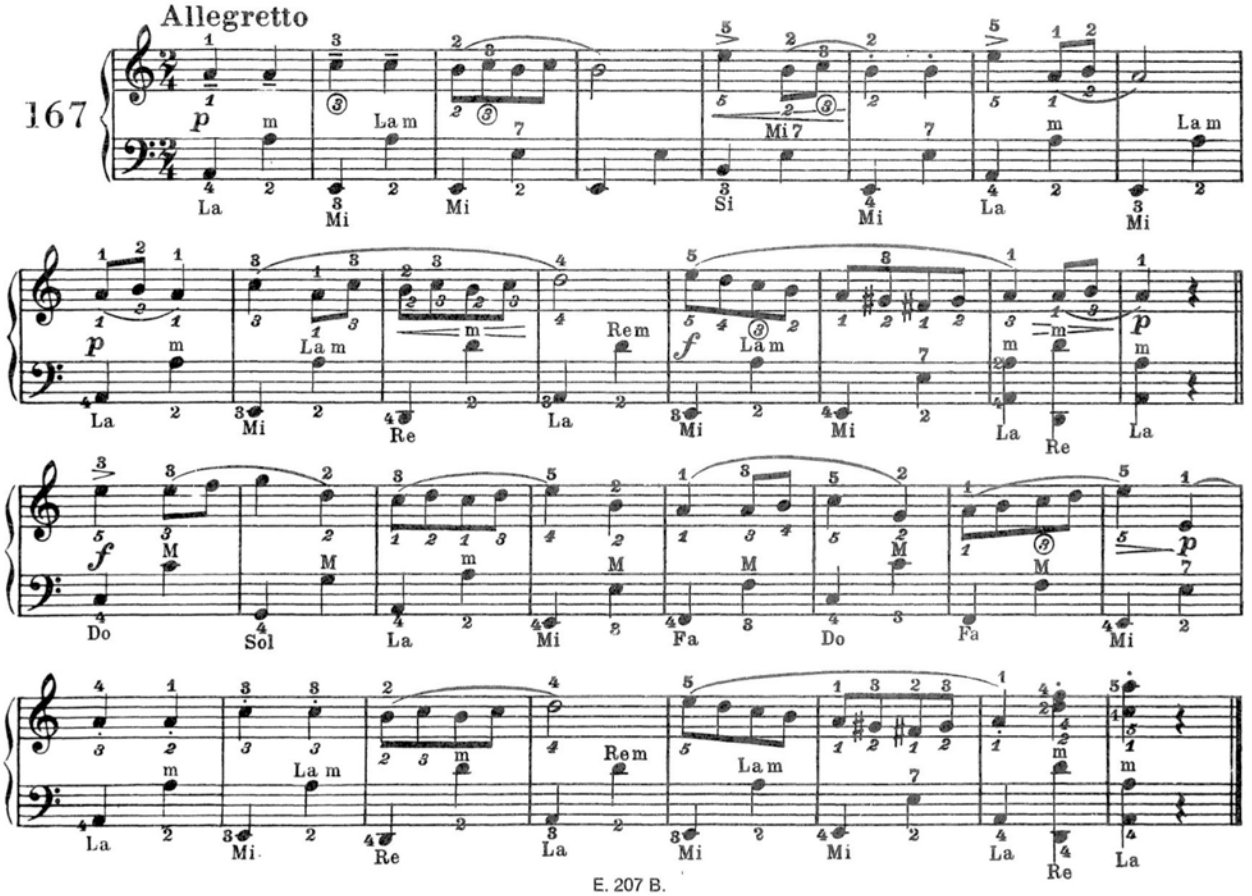
166



**CANZONE NOSTALGICA** — *NOSTALGIC SONG* — **CANCIÓN NOSTÁLGICA**

Allegretto

167



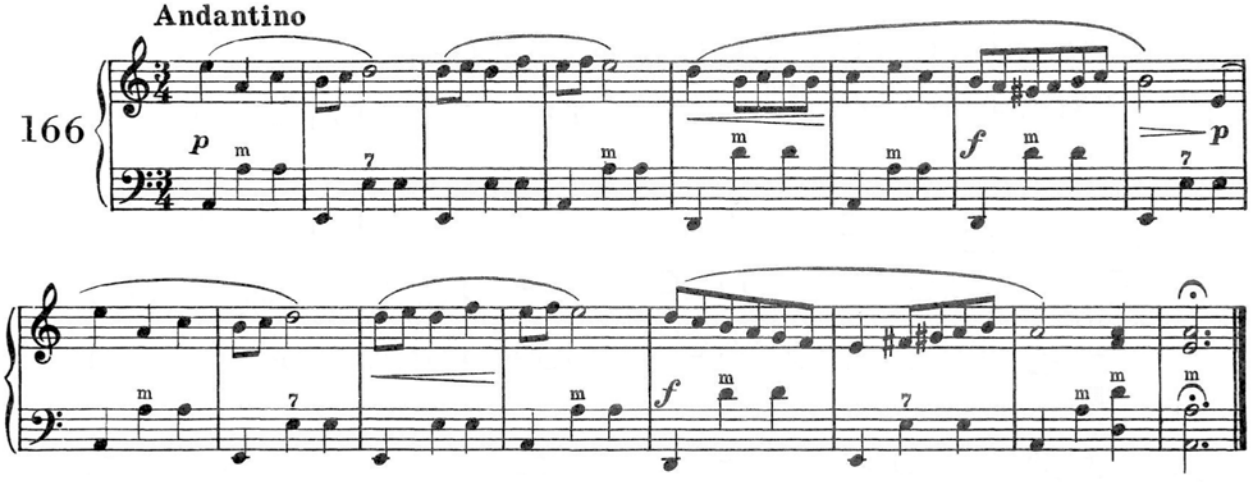
**SCALA DI LA MINORE MELODICA** — *A MELODIC MINOR SCALE* — **ESCALA DE LA MENOR MELÓDICA**

Lento e legato

**TENEREZZE** — *TENDERNESS* — **TERNEZA**

Andantino

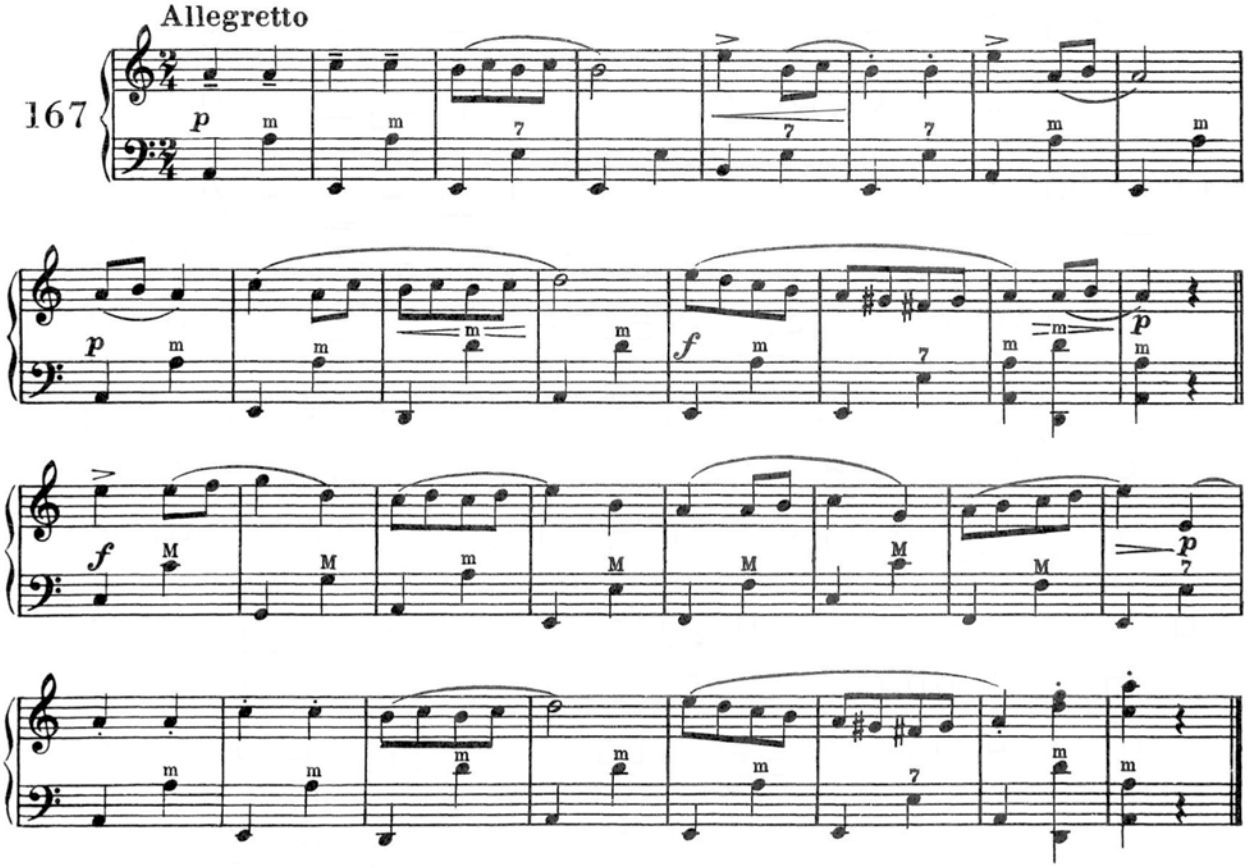
166



**CANZONE NOSTALGICA** — *NOSTALGIC SONG* — **CANCIÓN NOSTÁLGICA**

Allegretto

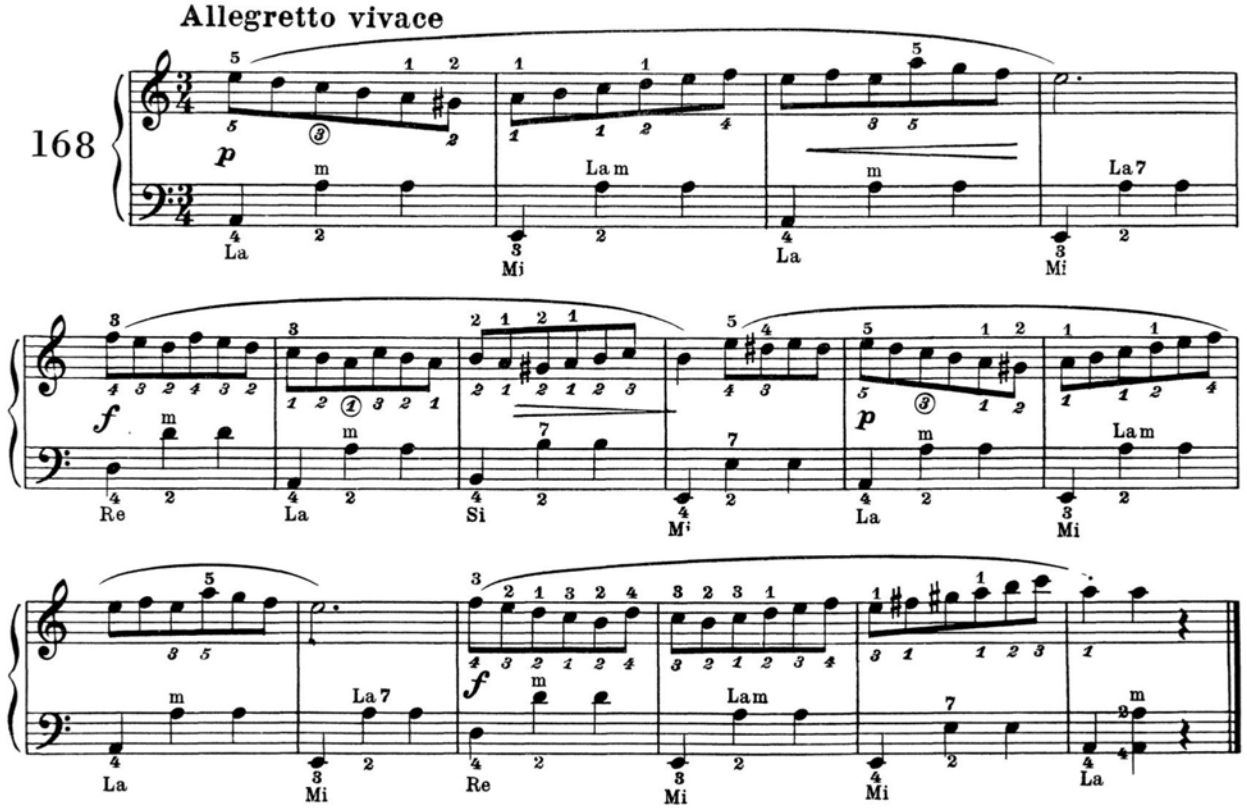
167



**DUE STUDI MELODICI** *TWO MELODIC STUDIES* **DOS ESTUDIOS MELODICOS**

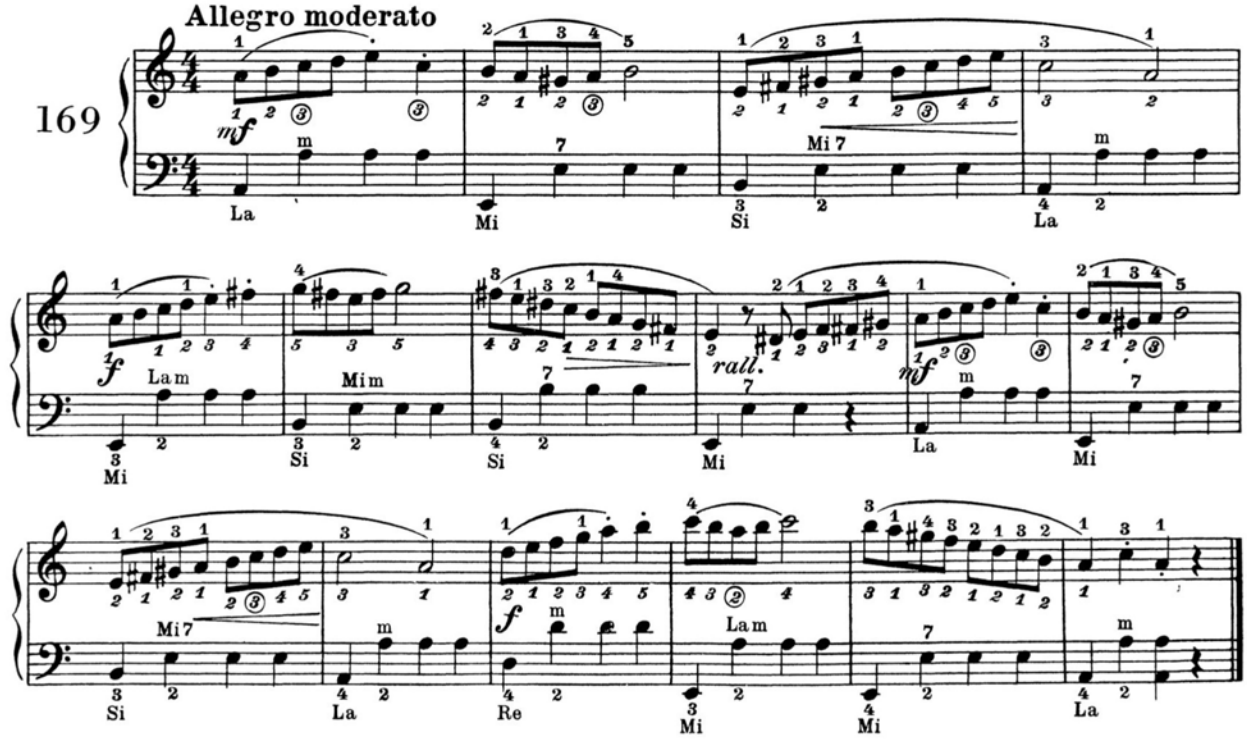
## Allegretto vivace

168




## Allegro moderato

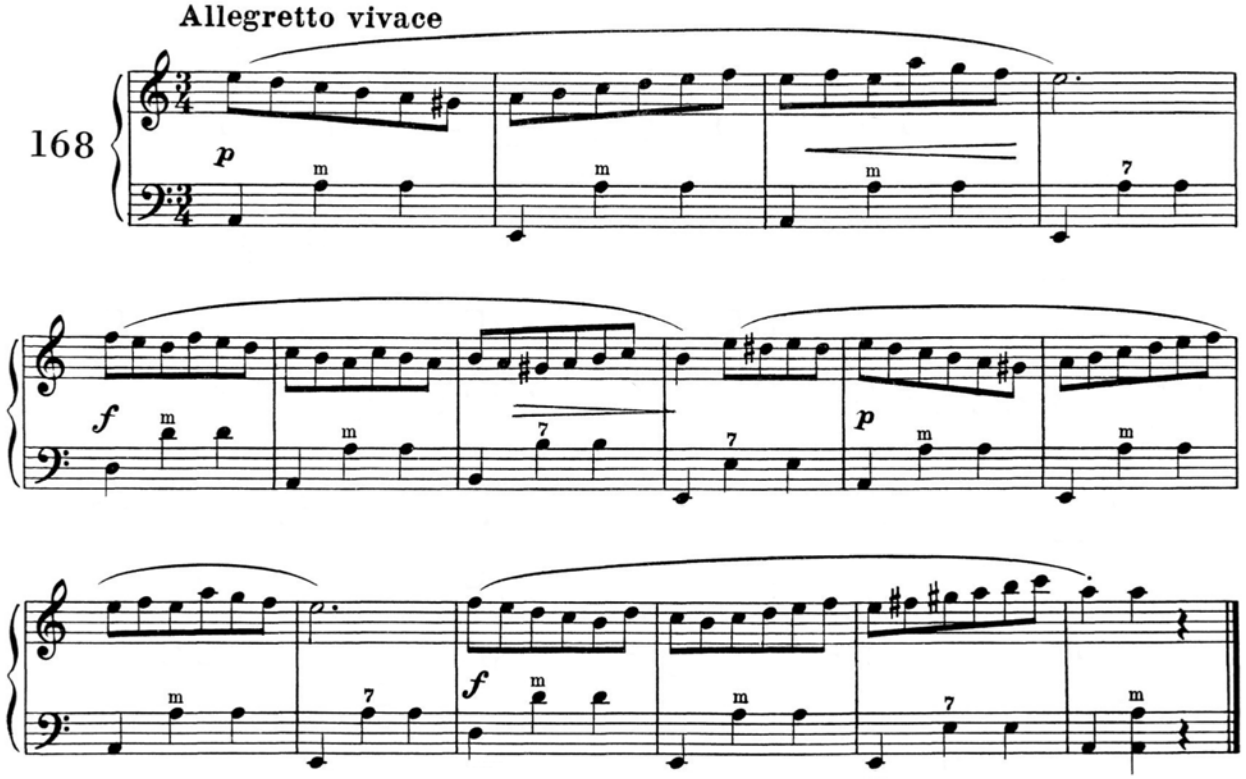
169



**DUE STUDI MELODICI** *TWO MELODIC STUDIES* **DOS ESTUDIOS MELODICOS**

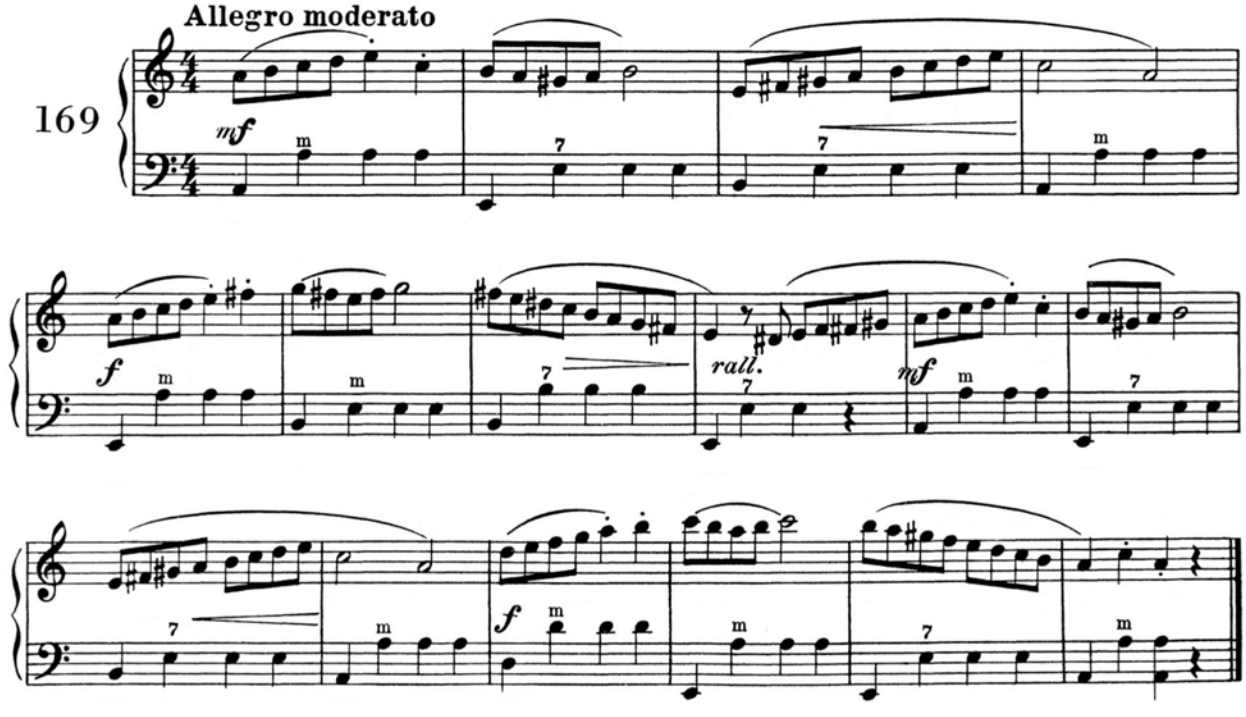
**Allegretto vivace**

168



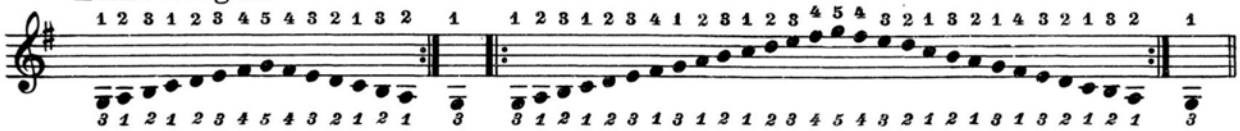
**Allegro moderato**

169



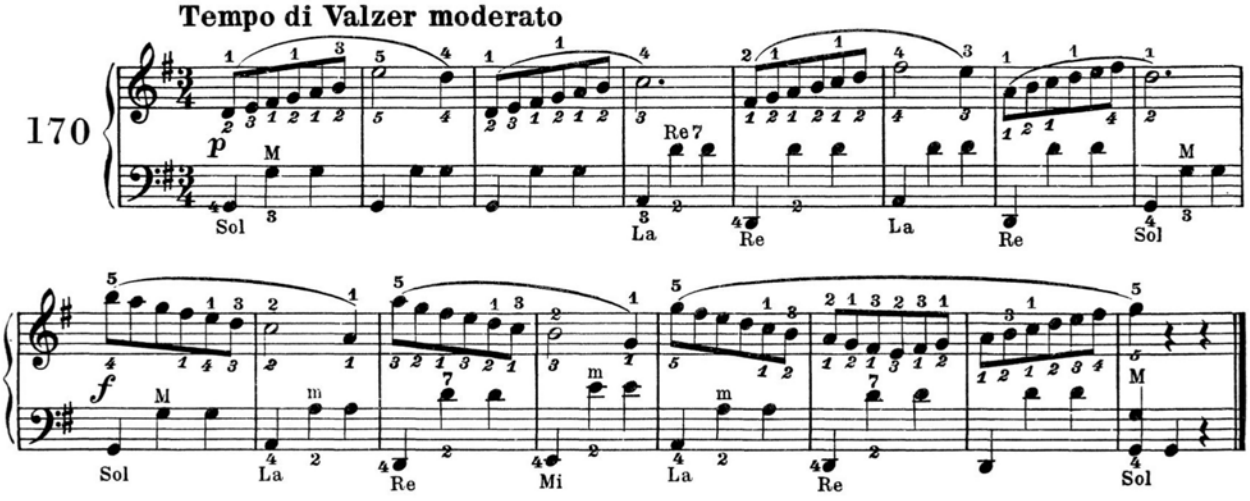
**SCALA DI SOL MAGGIORE** *G MAJOR SCALE* **ESCALA DE SOL MAYOR**

**Lento e legato**



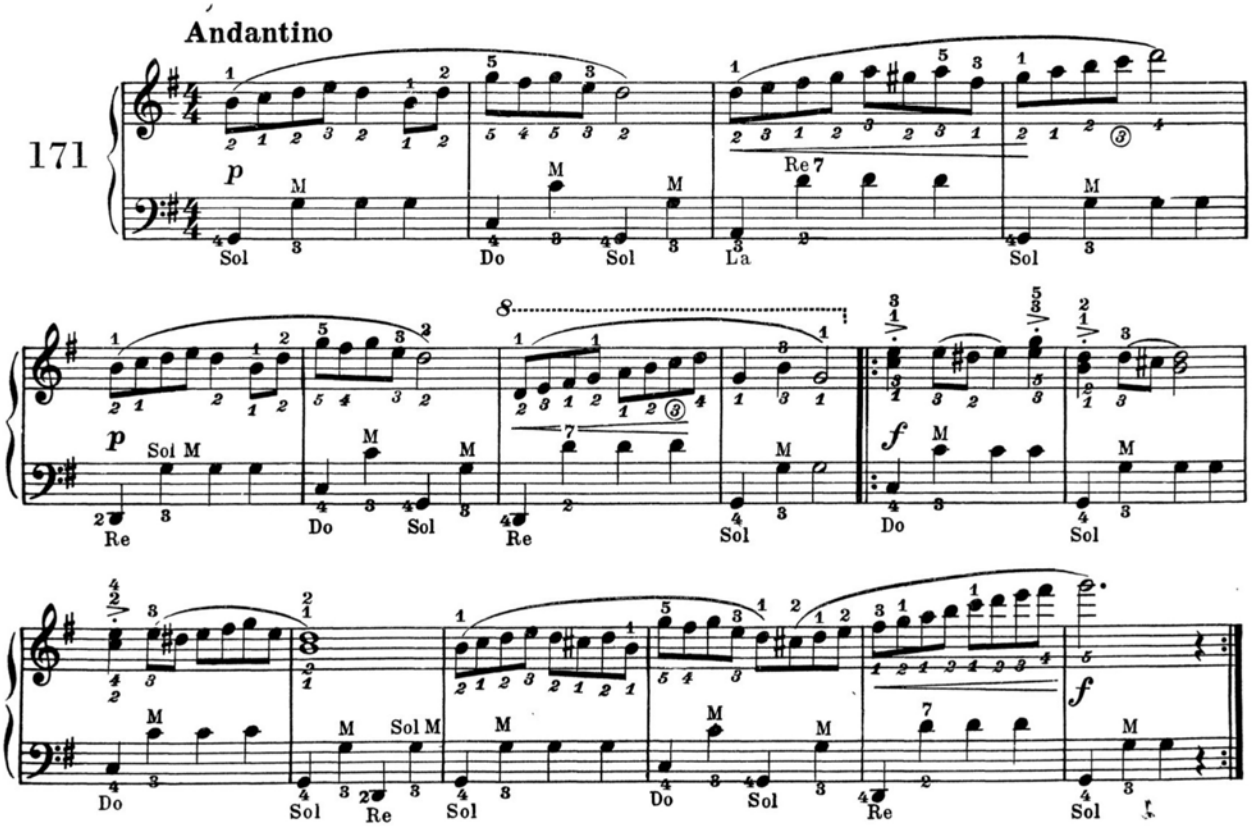
**PICCOLO VALZER** *LITTLE WALTZ* **PEQUEÑO VALS**

**Tempo di Valzer moderato**



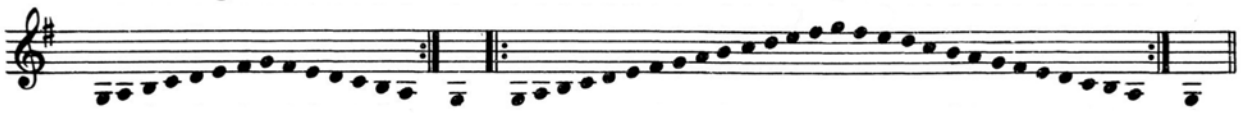

**PASSEGGIANDO** *WALKING* **PASEANDO**

**Andantino**



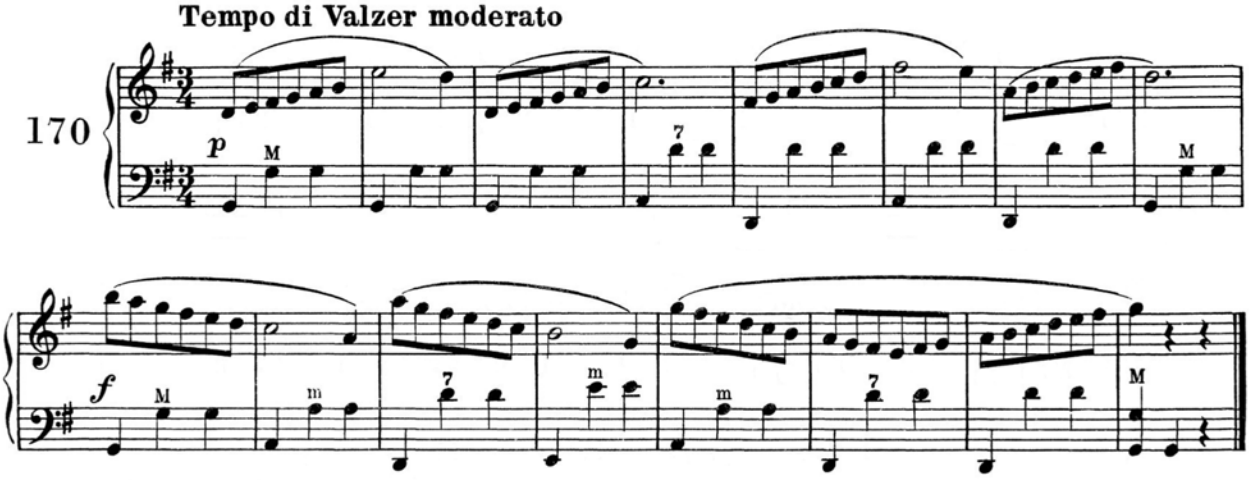
**SCALA DI SOL MAGGIORE** *G MAJOR SCALE* **ESCALA DE SOL MAYOR**

**Lento e legato**



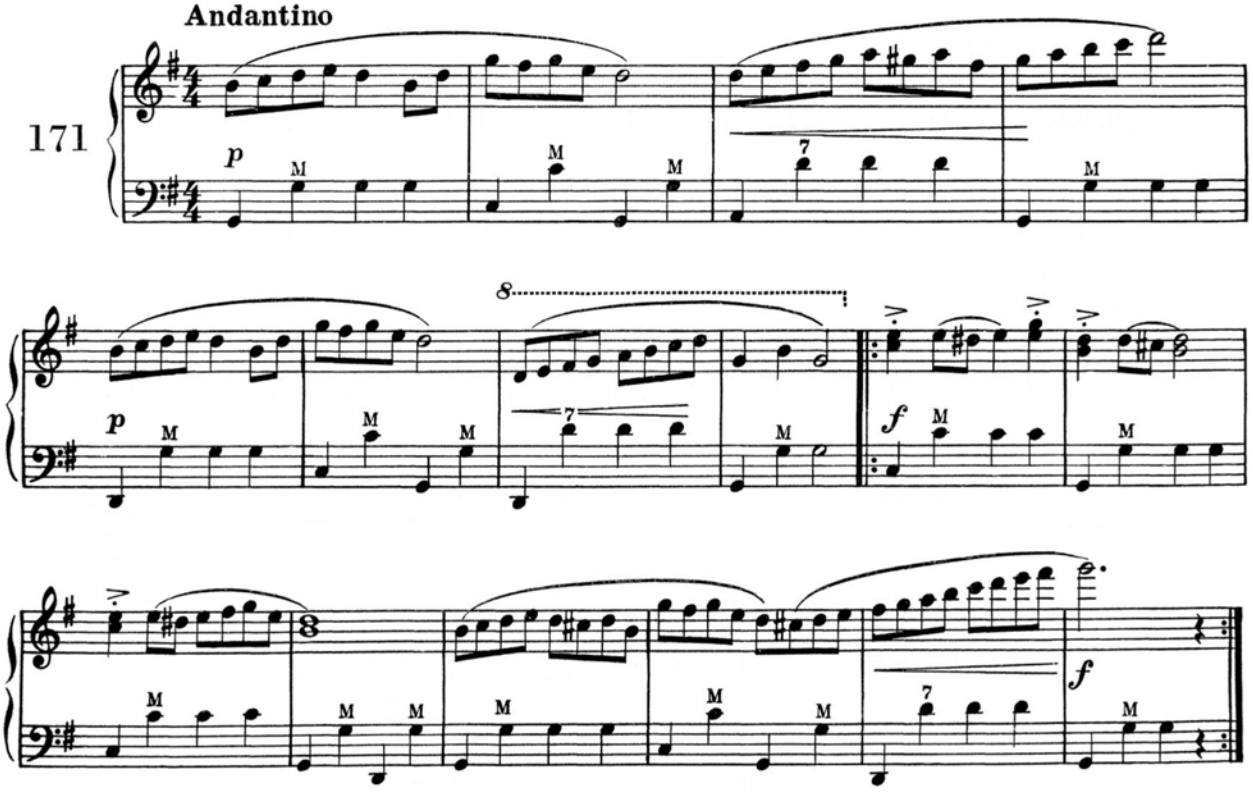
**PICCOLO VALZER** *LITTLE WALTZ* **PEQUEÑO VALS**

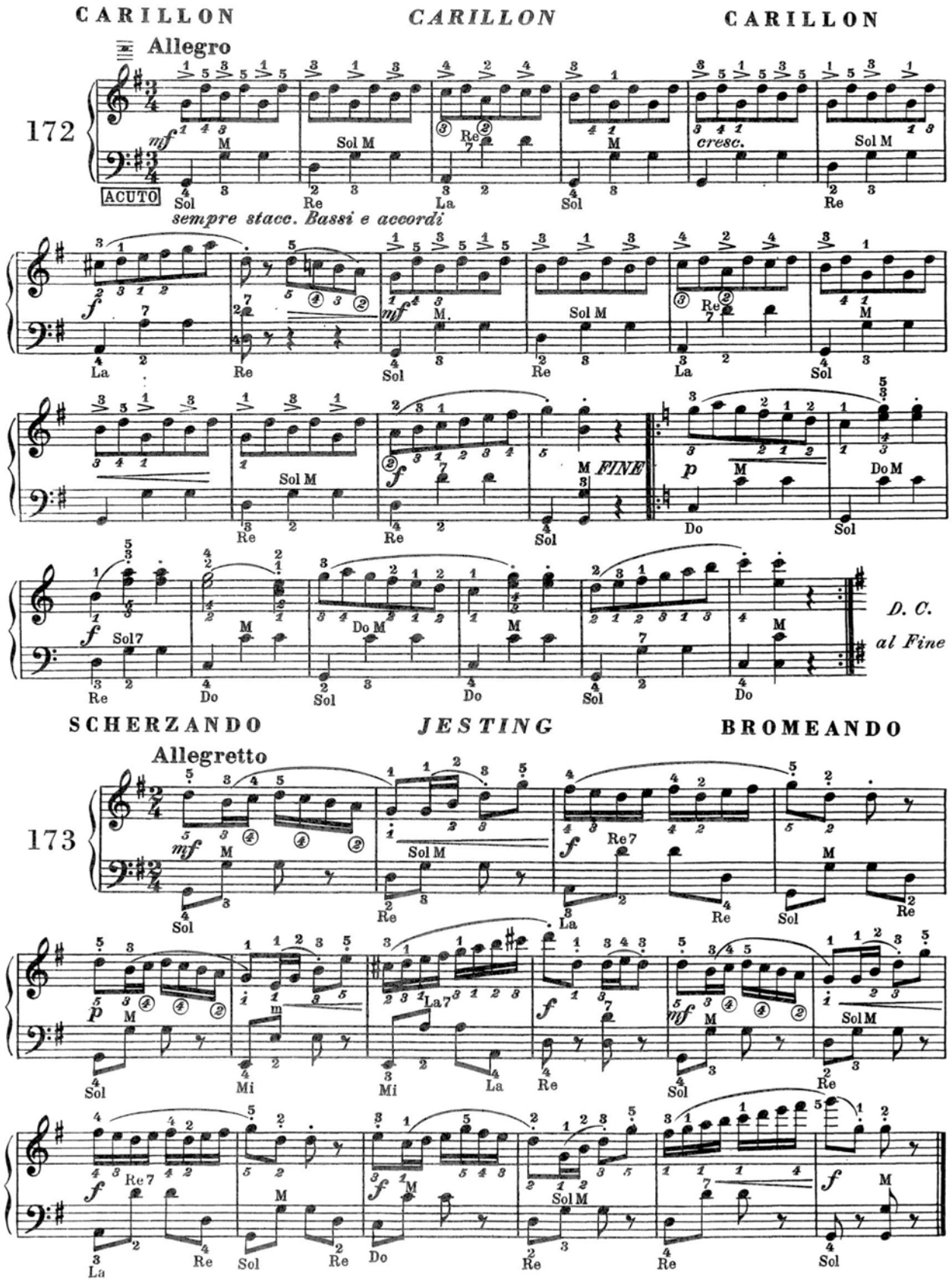
**Tempo di Valzer moderato**




**PASSEGGIANDO** *WALKING* **PASEANDO**

**Andantino**

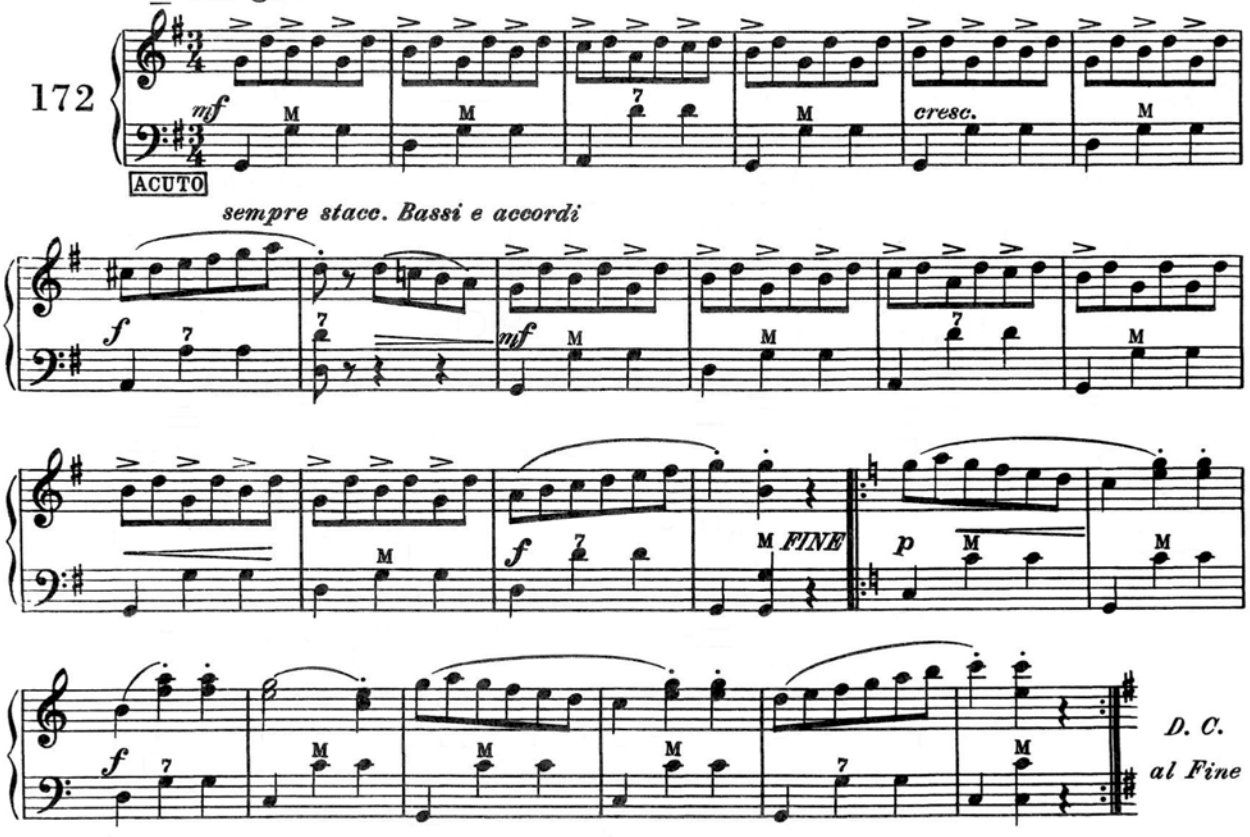



CARILLON
CARILLON
CARILLON
Allegro
172
ACUTO
sempre stacc. Bassi e accordi
cresc.
FINE
D. C.
al Fine
SCHERZANDO
JESTING
BROMEANDO
Allegretto
173

**CARILLON** *CARILLON* **CARILLON**

Allegro

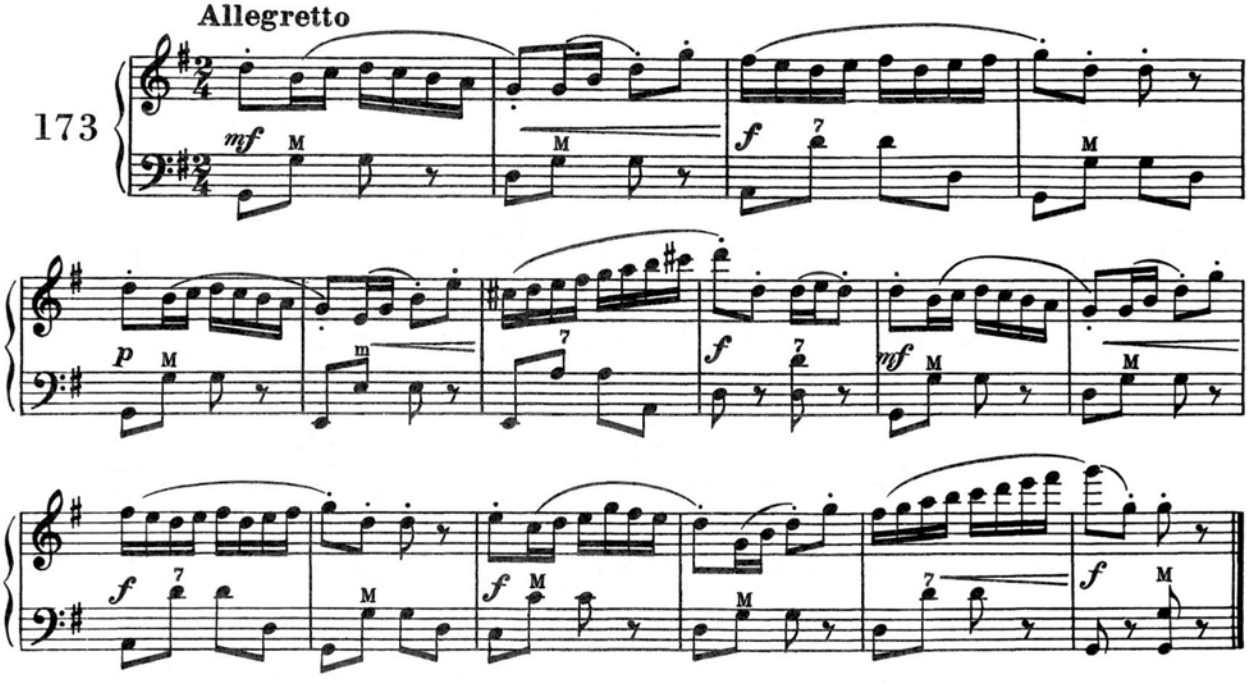
172



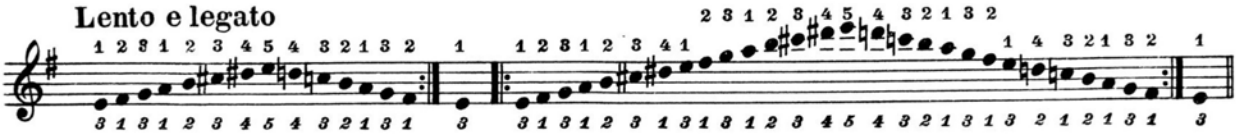

**SCHERZANDO** *JESTING* **BROMEANDO**

Allegretto

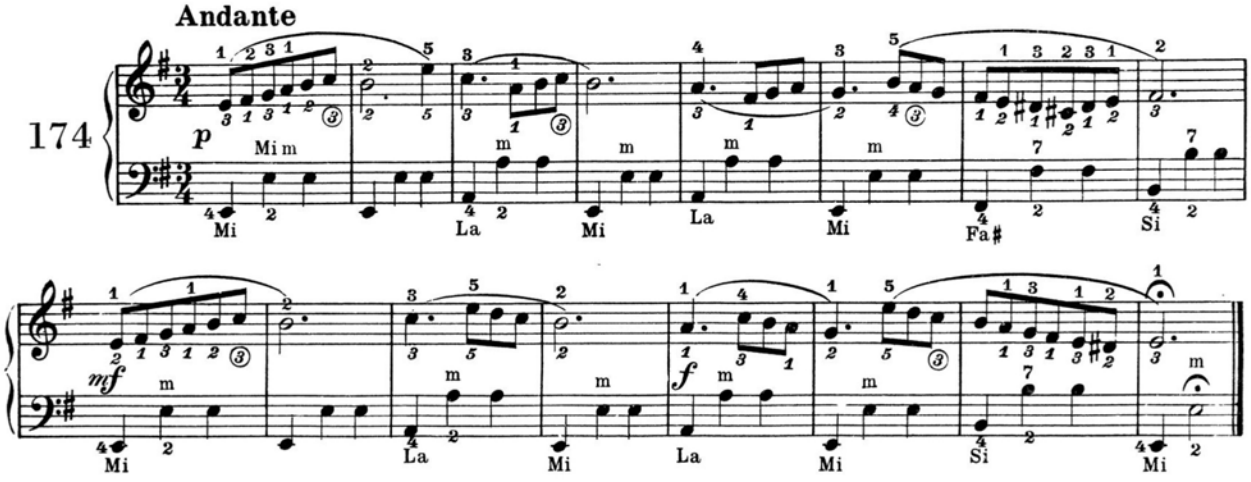
173



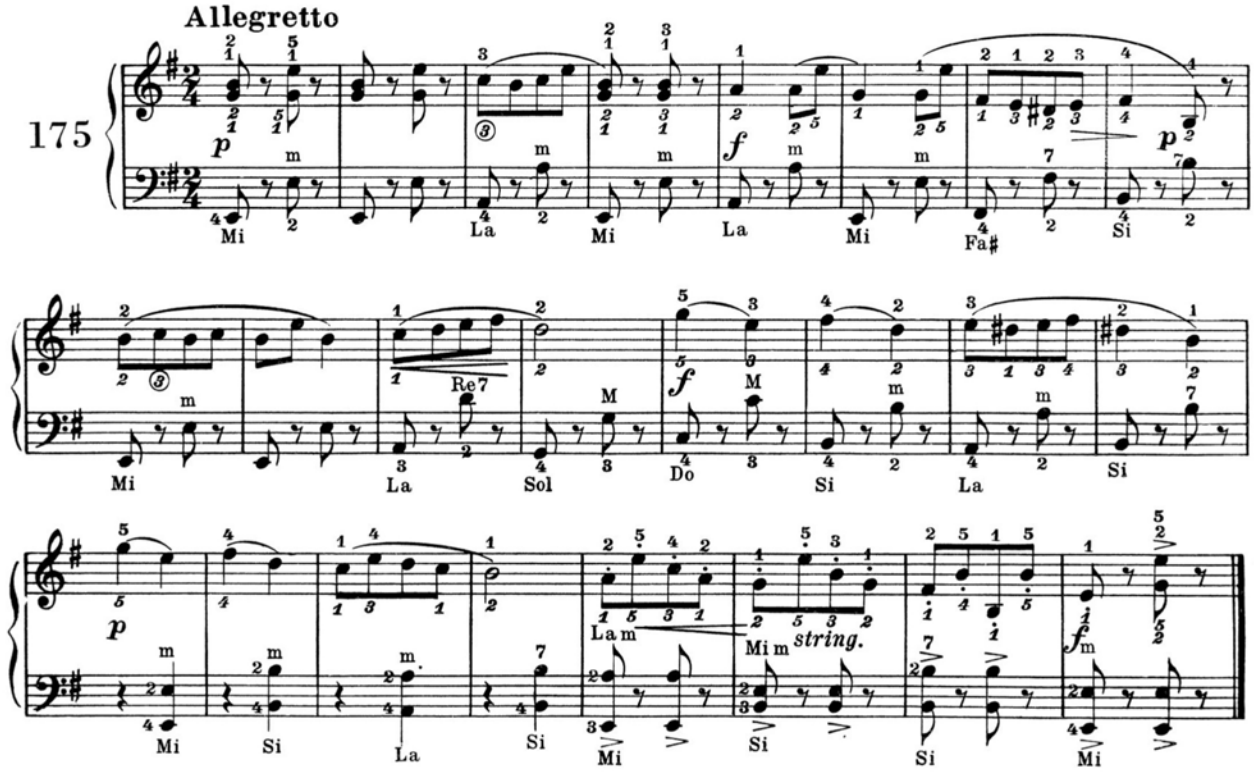
**SCALA DI MI MINORE MELODICA** | ***E MELODIC MINOR SCALE*** | **ESCALA DE MI MENOR MELÓDICA**




**MESTO PENSIERO** | ***SAD THOUGHTS*** | **TRISTE PENSAMIENTO**

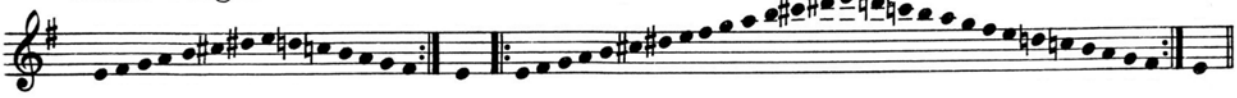



**SORRISI** | ***SMILES*** | **SONRISAS**



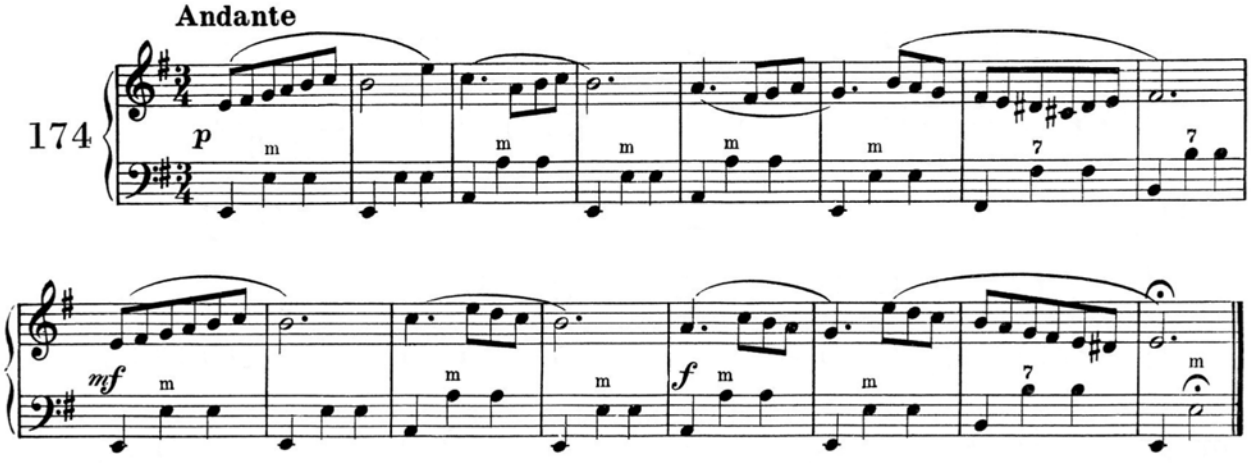
**SCALA DI MI MINORE MELODICA** | ***E MELODIC MINOR SCALE*** | **ESCALA DE MI MENOR MELÓDICA**

**Lento e legato**



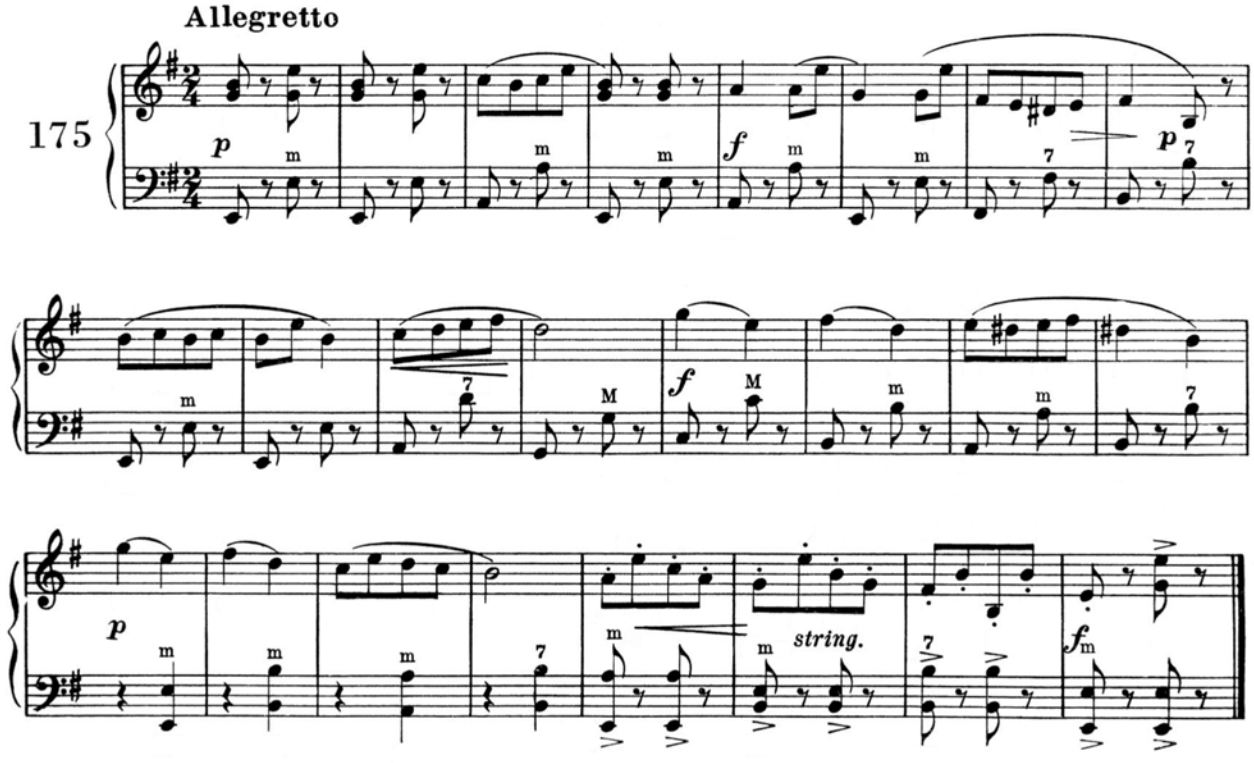
**MESTO PENSIERO** | ***SAD THOUGHTS*** | **TRISTE PENSAMIENTO**

**Andante**

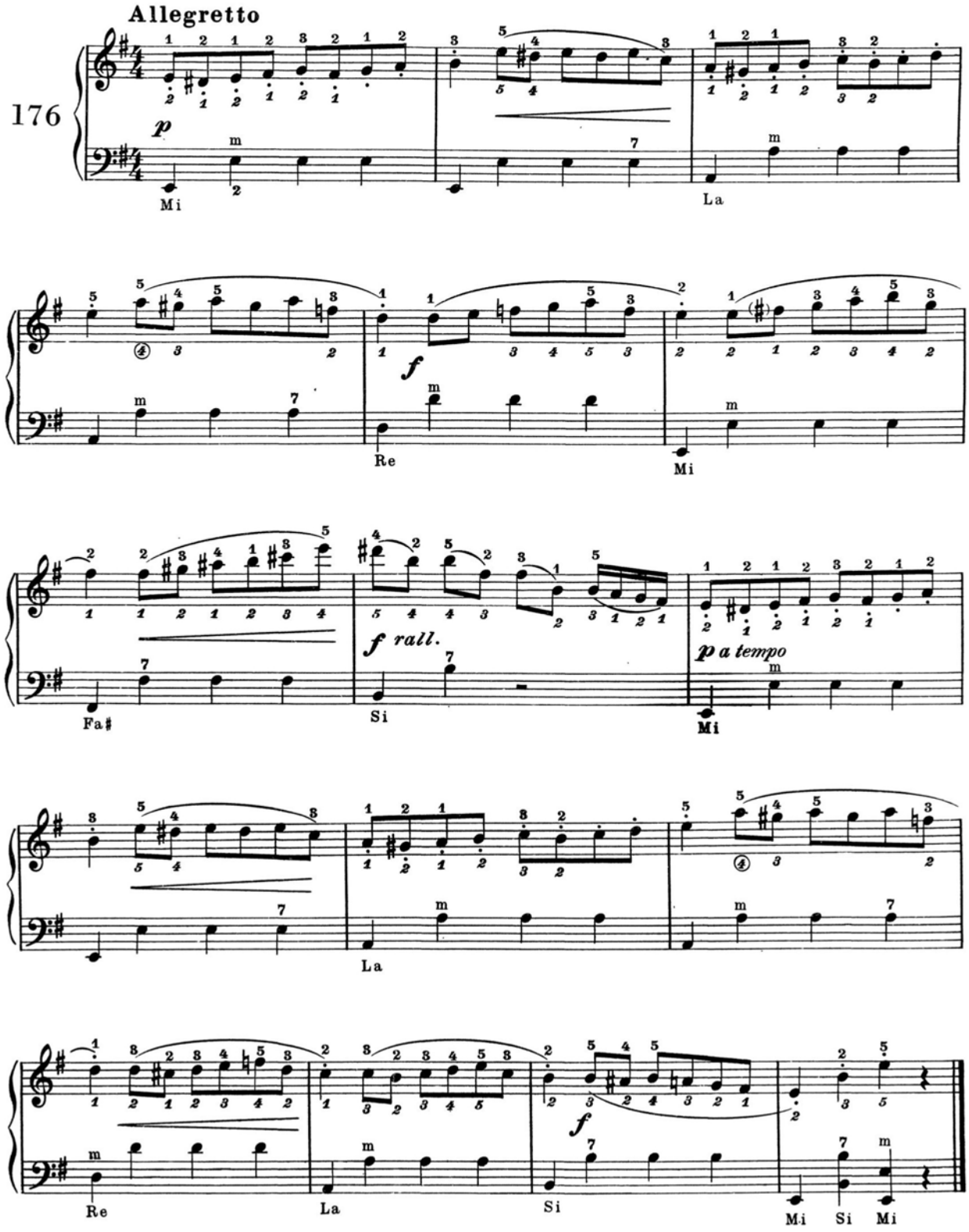



**SORRISI** | ***SMILES*** | **SONRISAS**

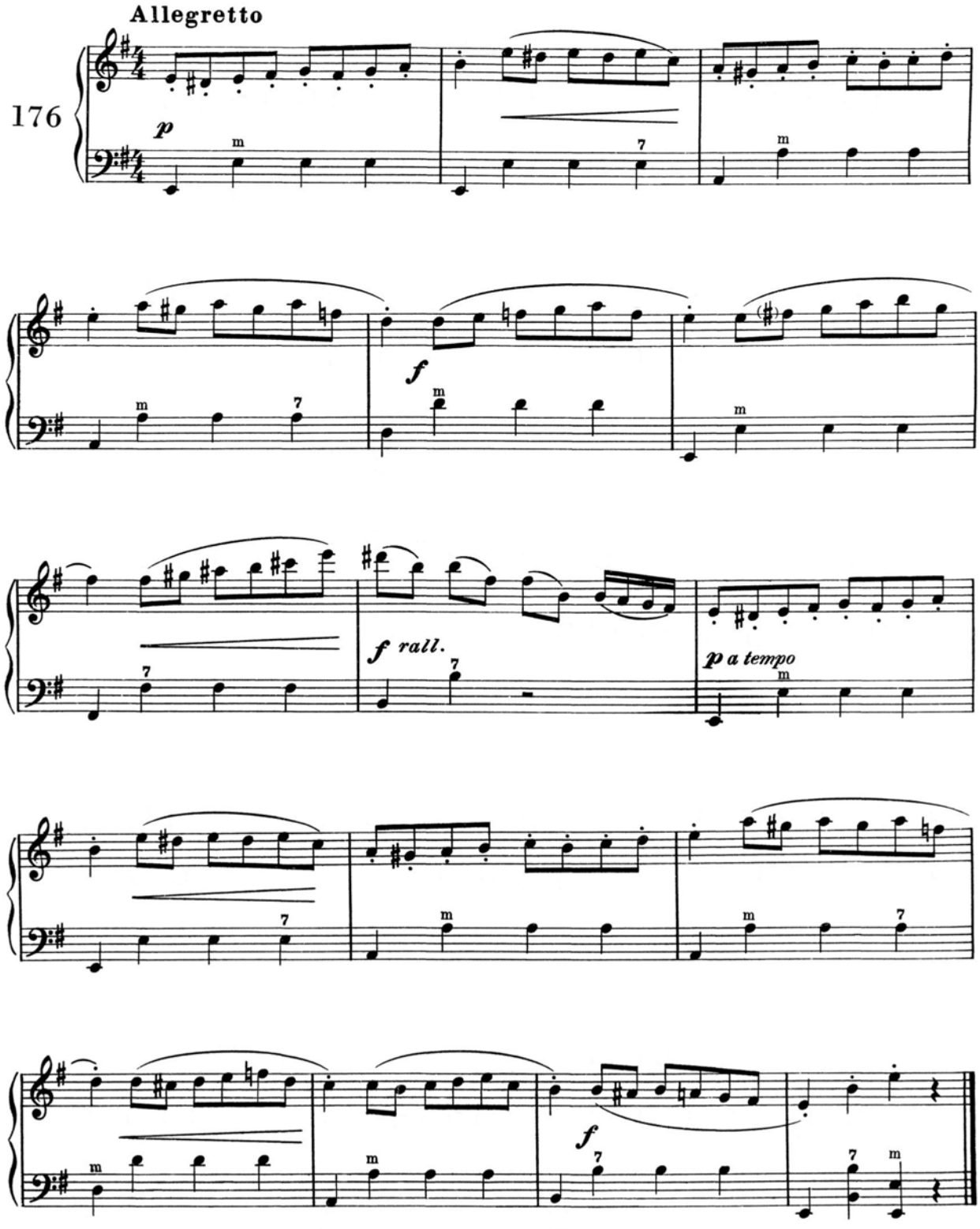
**Allegretto**



## DANZA ANTICA — *ANTIQUE DANCE* — DANZA ANTIGUA

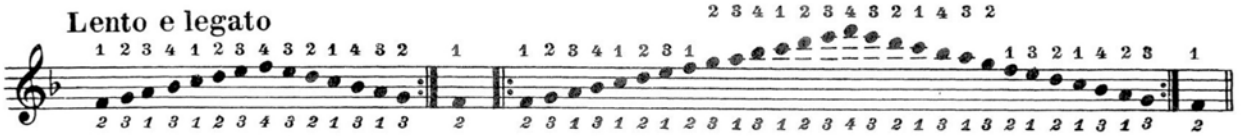


## DANZA ANTICA — *ANTIQUE DANCE* — DANZA ANTIGUA



**SCALA DI FA MAGGIORE** *F MAJOR SCALE* **ESCALA DE FA MAYOR**

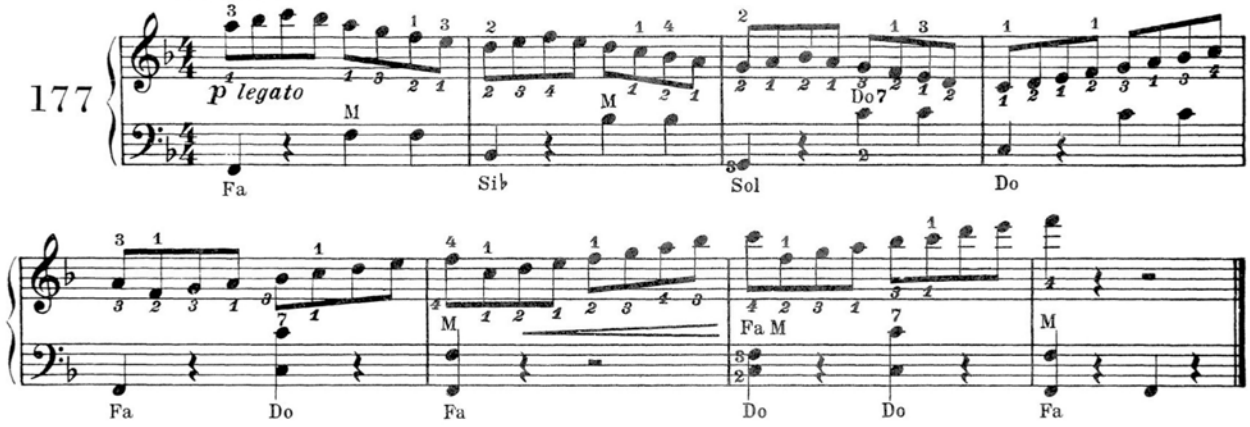
**Lento e legato**



**SEMPLICITÀ** *SIMPLICITY* **SIMPLICIDAD**

**Andante**

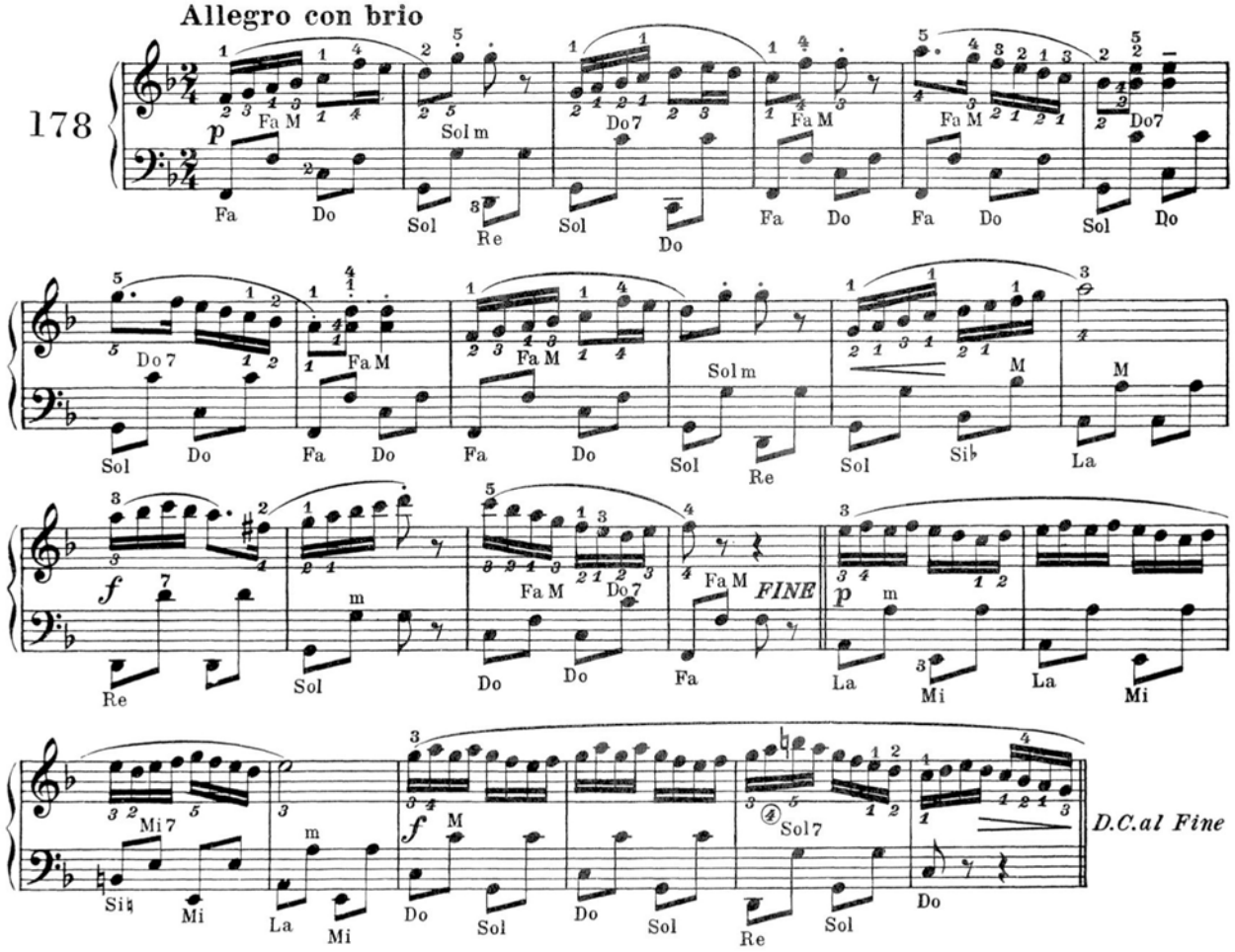
177




**POLCA** *POLKA* **POLKA**

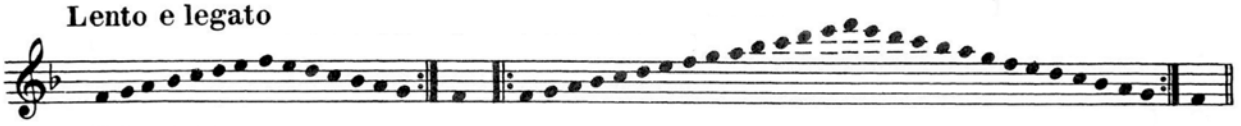
**Allegro con brio**

178



**SCALA DI FA MAGGIORE** *F MAJOR SCALE* **ESCALA DE FA MAYOR**

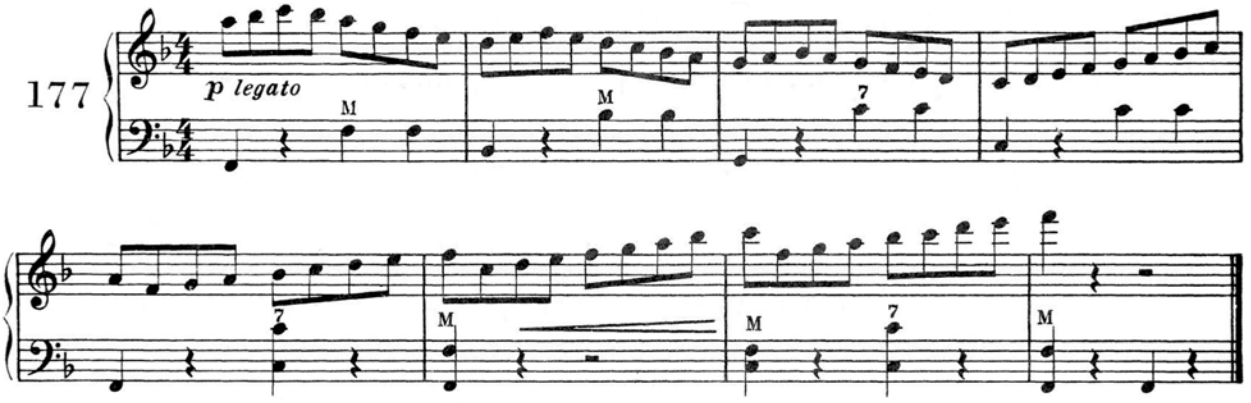
Lento e legato



**SEMPLICITA** *SIMPLICITY* **SIMPLICIDAD**

Andante

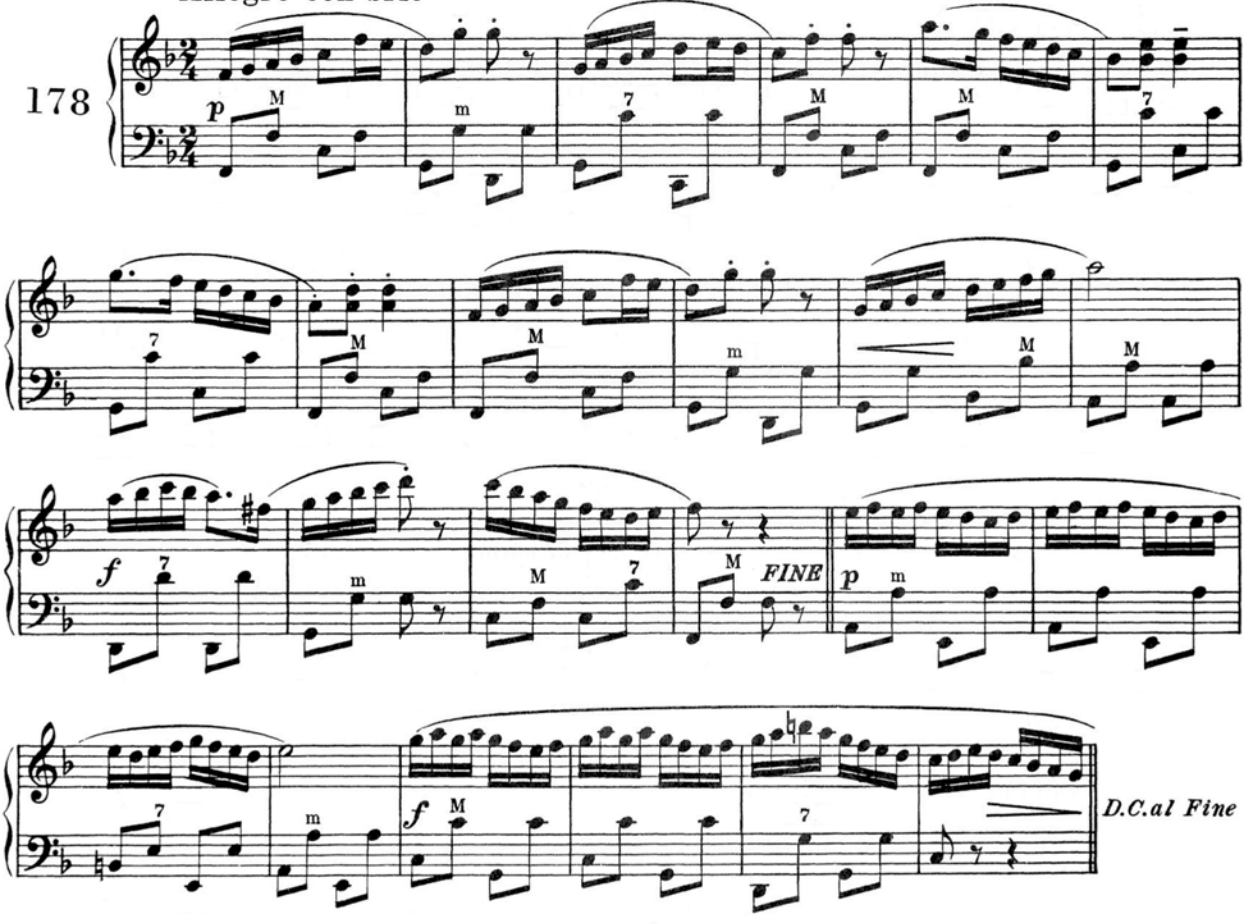
177



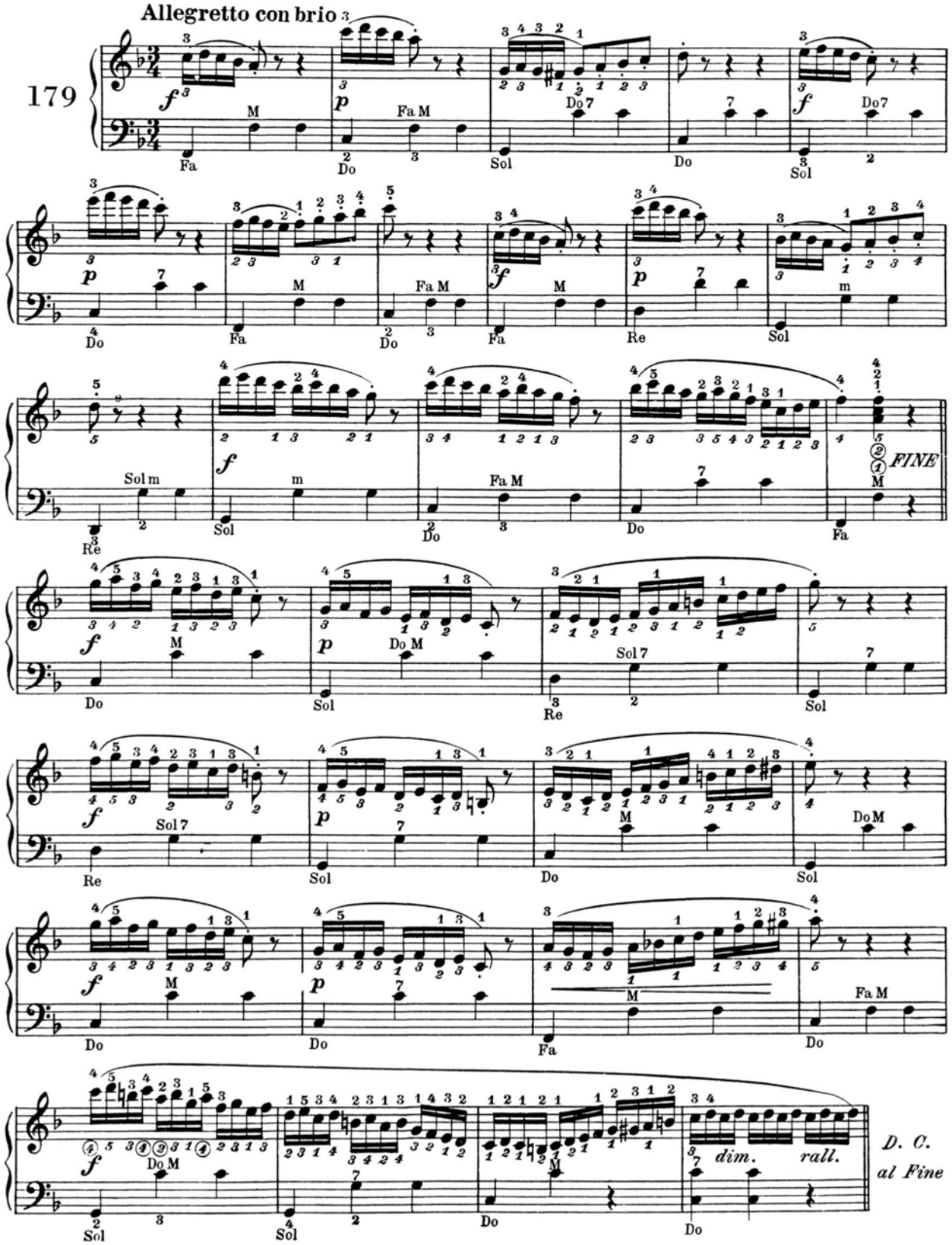

**POLCA** *POLKA* **POLKA**

Allegro con brio

178

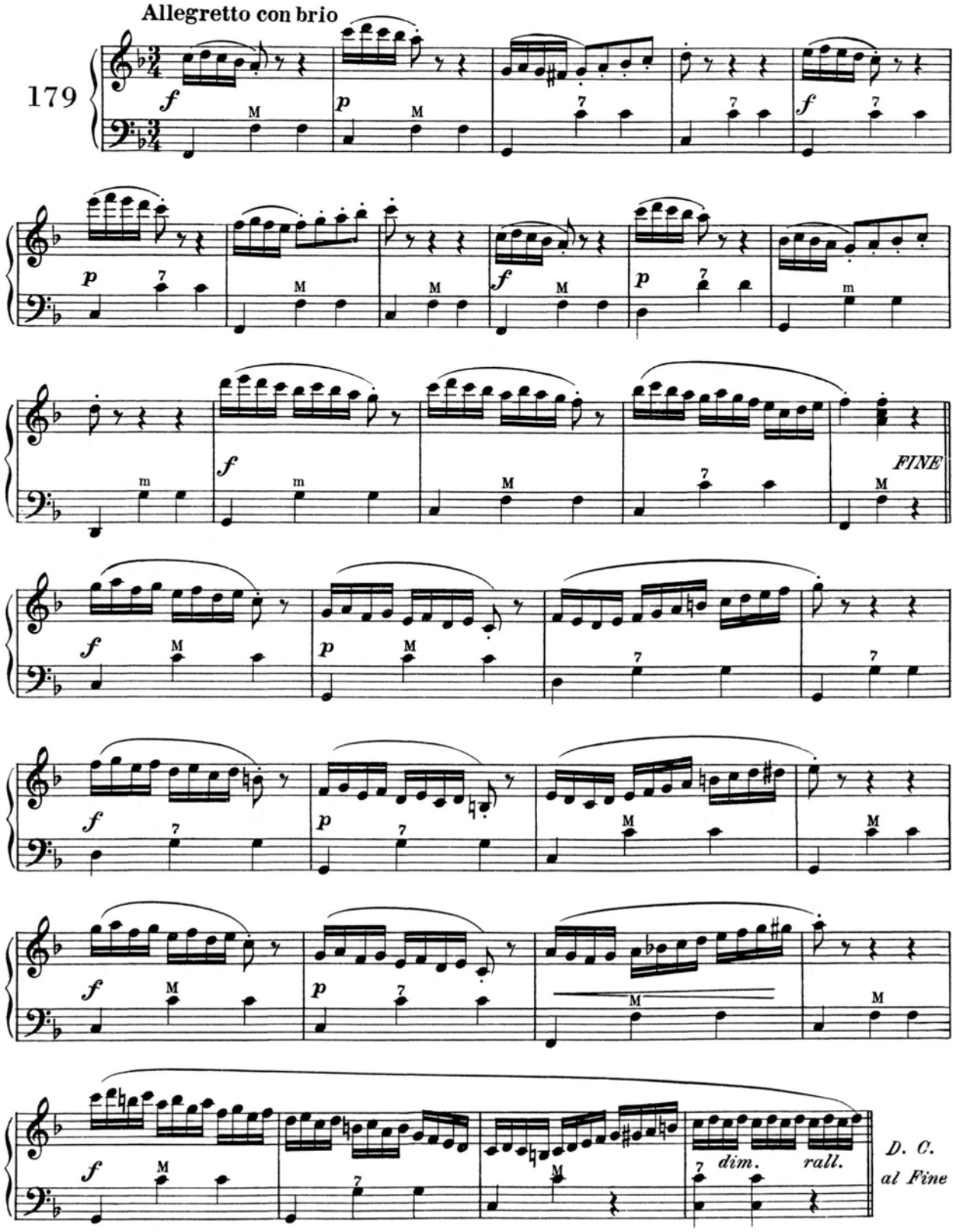


## L'ECO BURLONE — *THE JESTING ECHO* — LA ECO BURLON



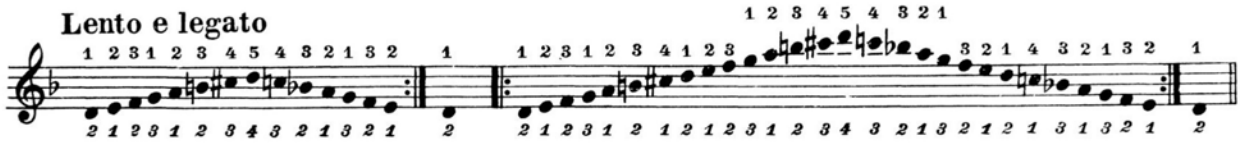
## L'ECO BURLONE — *THE JESTING ECHO* — LA ECO BURLON

Allegretto con brio



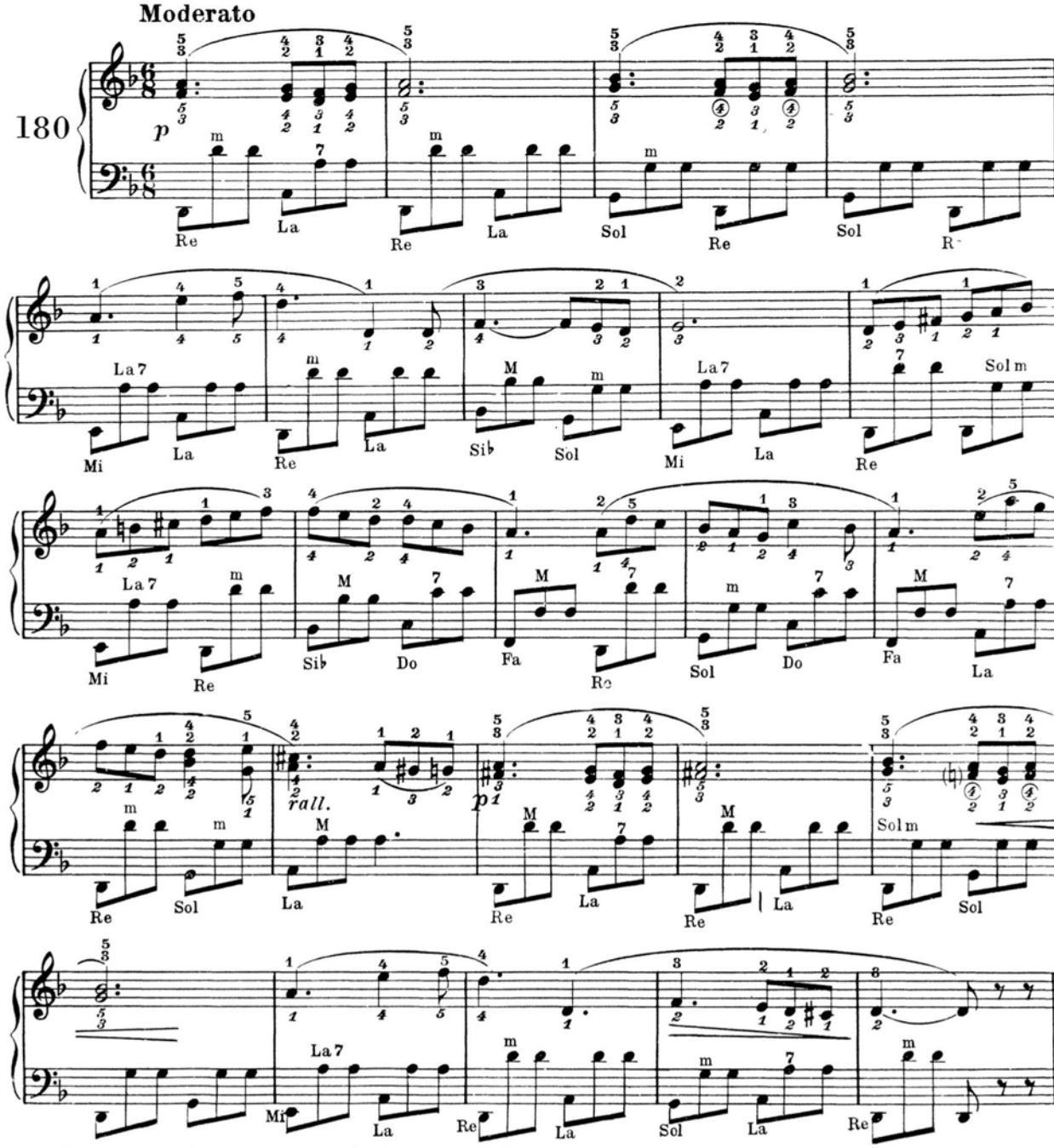
**SCALA DI RE MINORE MELODICA** | ***D MELODIC MINOR SCALE*** | **ESCALA DE RE MENOR MELÓDICA**

**Lento e legato**



**ROMANZA SENZA PAROLE** | ***SONG WITHOUT WORDS*** | **ROMANZA SIN PALABRAS**

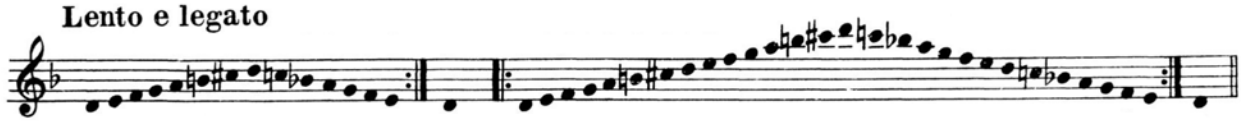
**Moderato**




Consigliamo lo studio di: «MELODIE DI PRIMAVERA» | *We recommend the study of «MELODIE DI PRIMAVERA»* | Aconsejamos el estudio de: «MELODIAS DE PRIMAVERA»

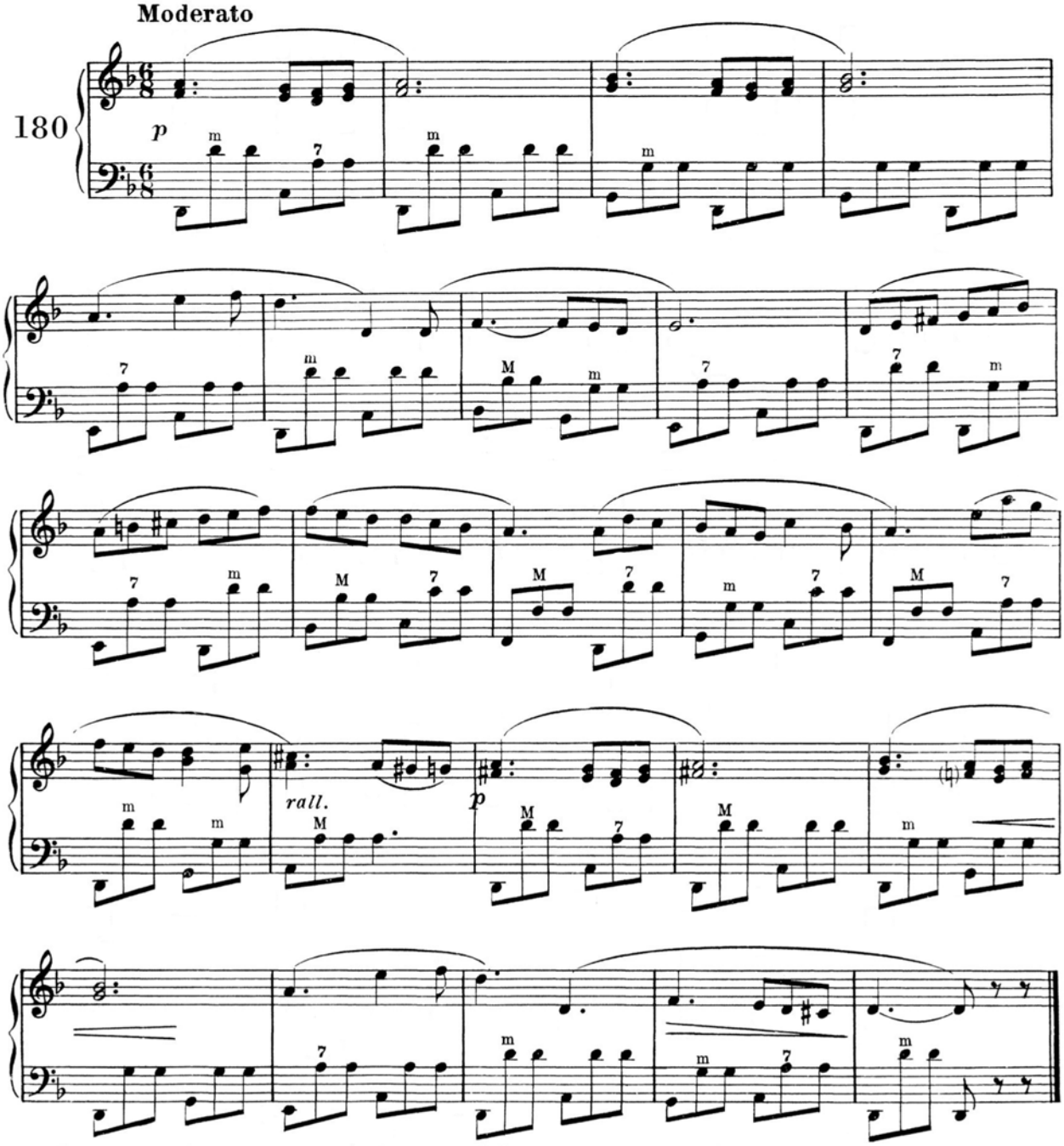
**SCALA DI RE MINORE MELODICA** | ***D MELODIC MINOR SCALE*** | **ESCALA DE RE MENOR MELÓDICA**

**Lento e legato**



**ROMANZA SENZA PAROLE** | ***SONG WITHOUT WORDS*** | **ROMANZA SIN PALABRAS**

**Moderato**




Consigliamo lo studio di: «MELODIE DI PRIMAVERA» | *We recommend the study of «MELODIE DI PRIMAVERA»* | Aconsejamos el estudio de: «MELODIAS DE PRIMAVERA»

## MOTO PERPETUO

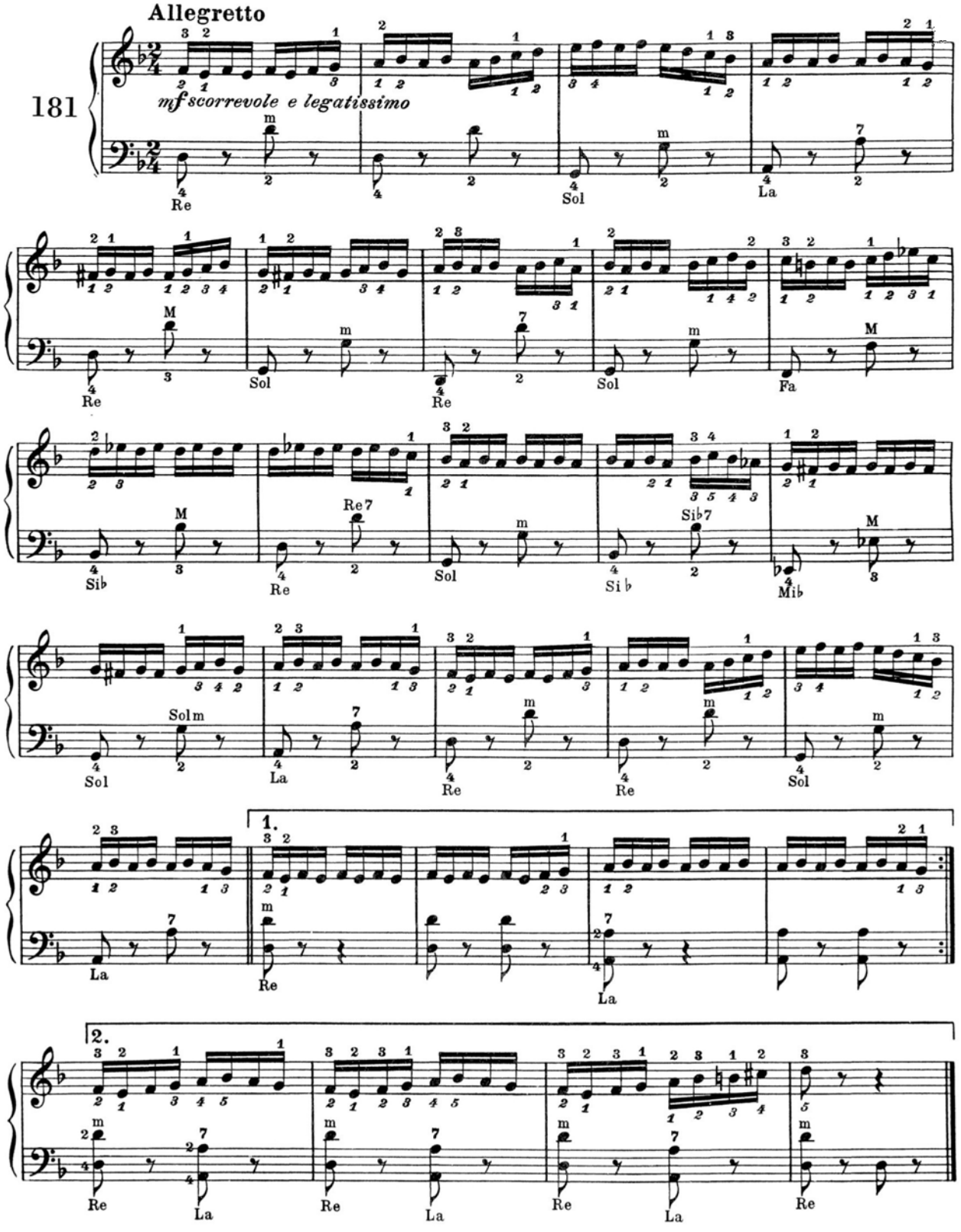
Per il passaggio del pollice

## *MOTO PERPETUO*

*For passing thumb*

## MOVIMIENTO PERPETUO

Para el paso del pulgar



**MOTO PERPETUO**
Per il passaggio del pollice

***MOTO PERPETUO***
*For passing thumb*

**MOVIMIENTO PERPETUO**
Para el paso del pulgar

**Allegretto**

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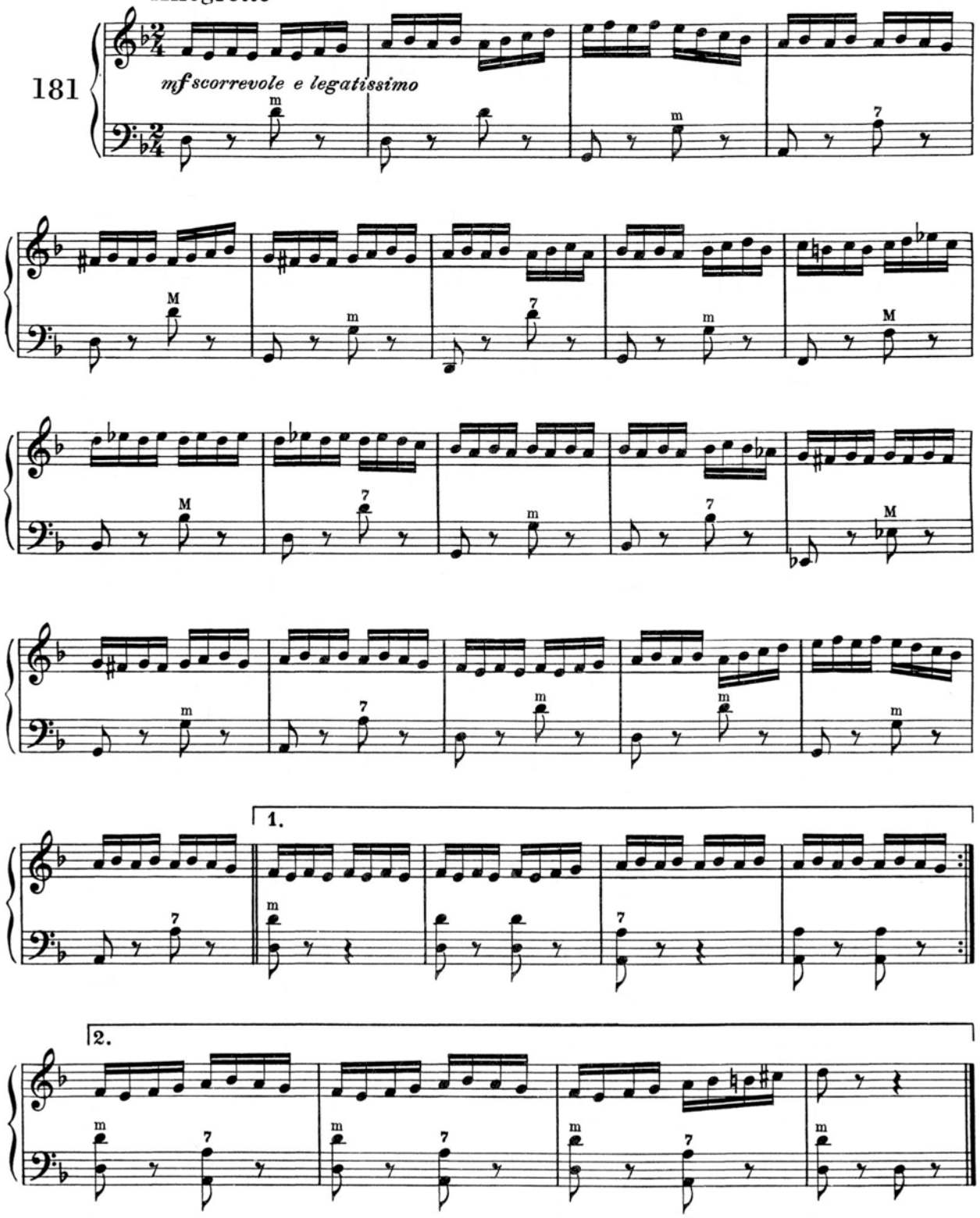
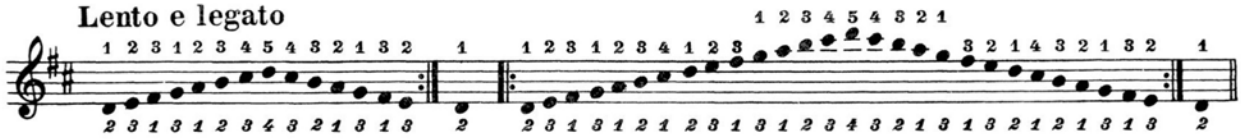
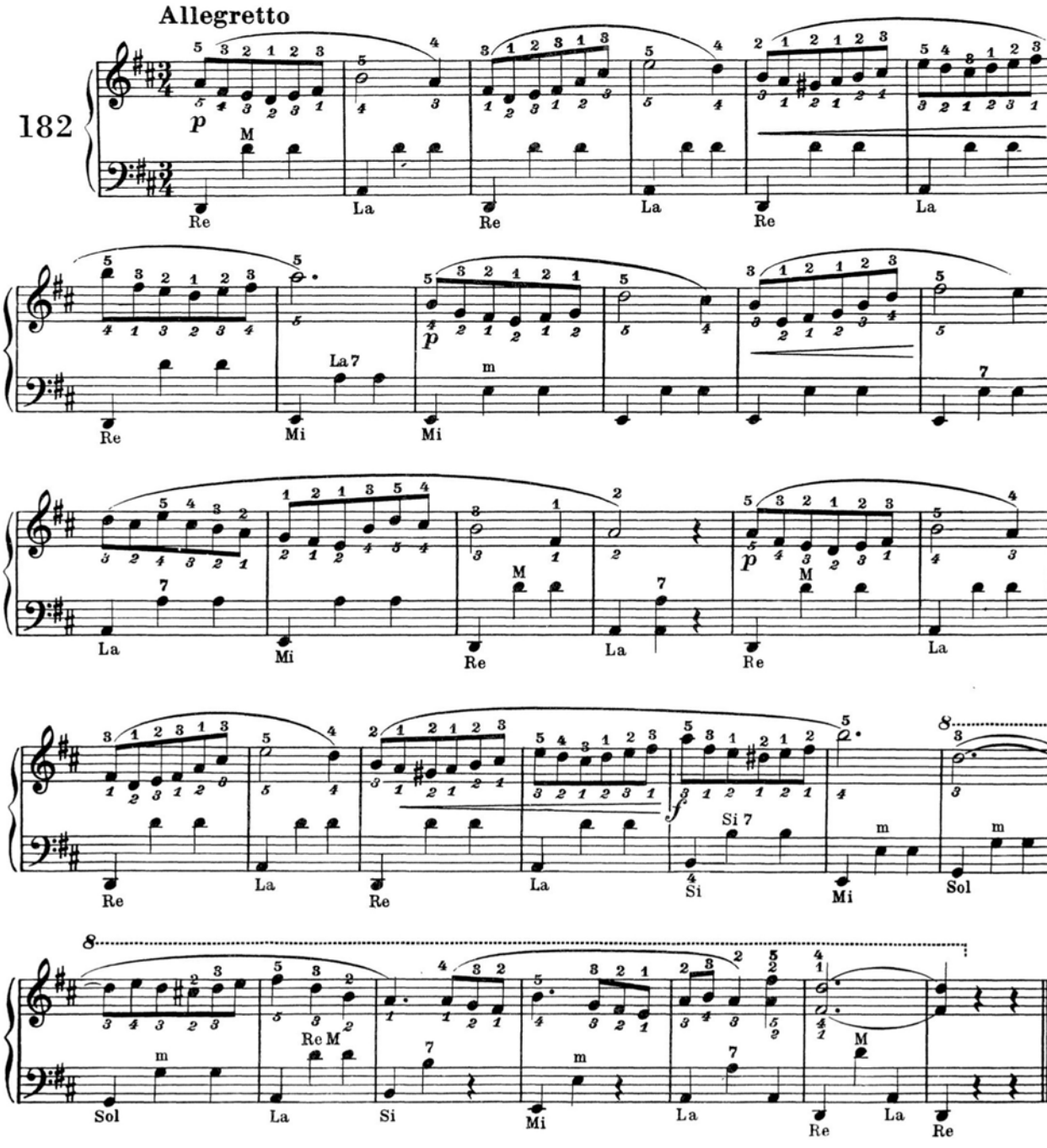
*mf scorrevole e legatissimo*



**SCALA DI RE MAGGIORE** *D MAJOR SCALE* **ESCALA DE RE MAYOR**

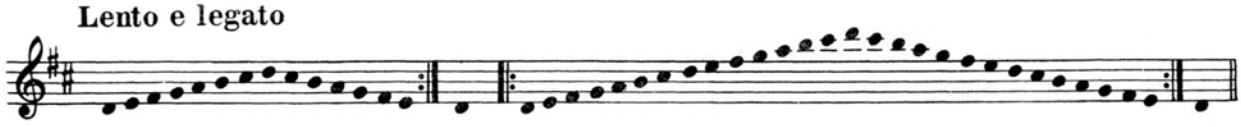



**PATTINI D'ARGENTO** *SILVER SKATES* **PATINES DE PLATA**



**SCALA DI RE MAGGIORE** *D MAJOR SCALE* **ESCALA DE RE MAYOR**

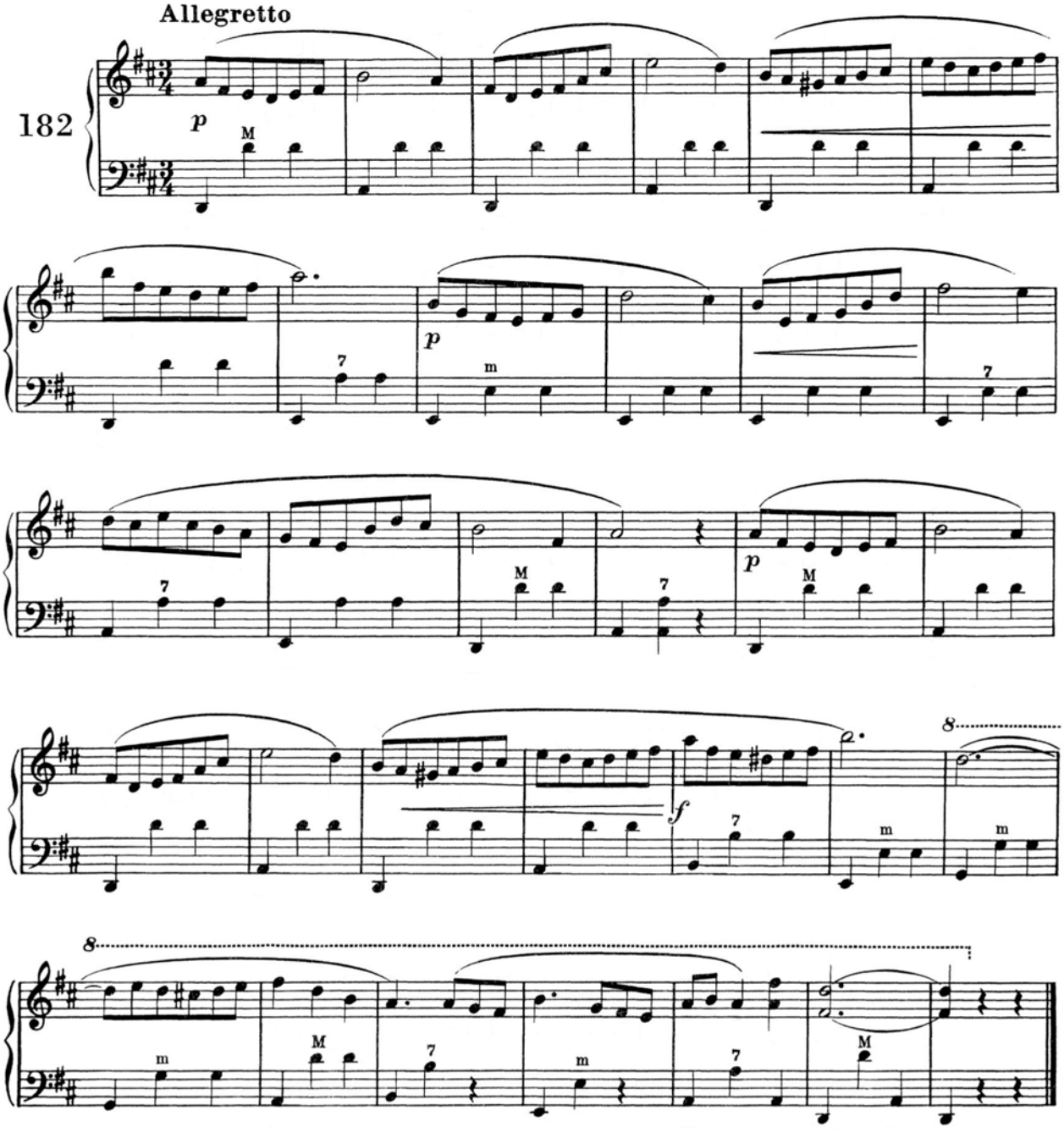
Lento e legato



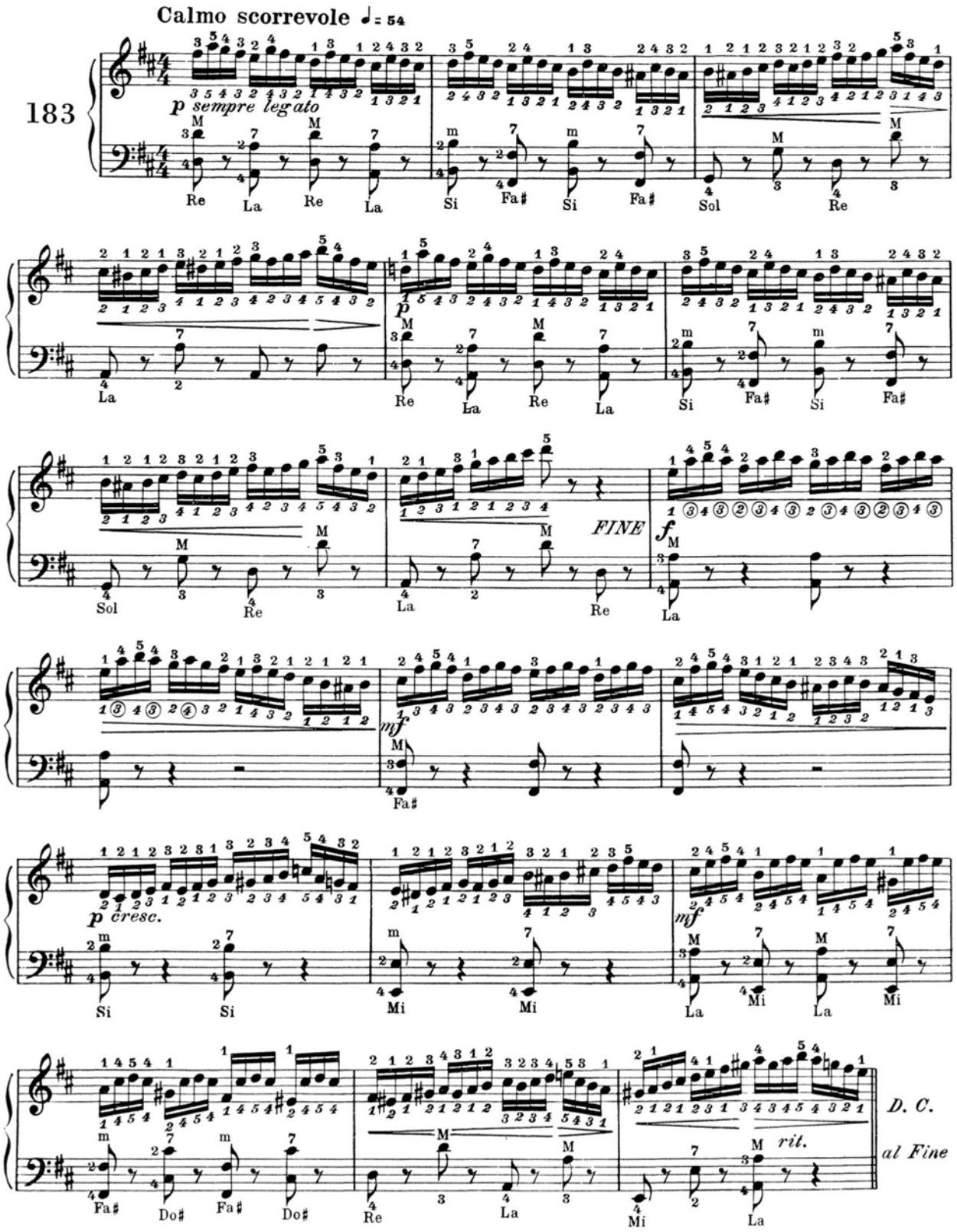
**PATTINI D'ARGENTO** *SILVER SKATES* **PATINES DE PLATA**

Allegretto

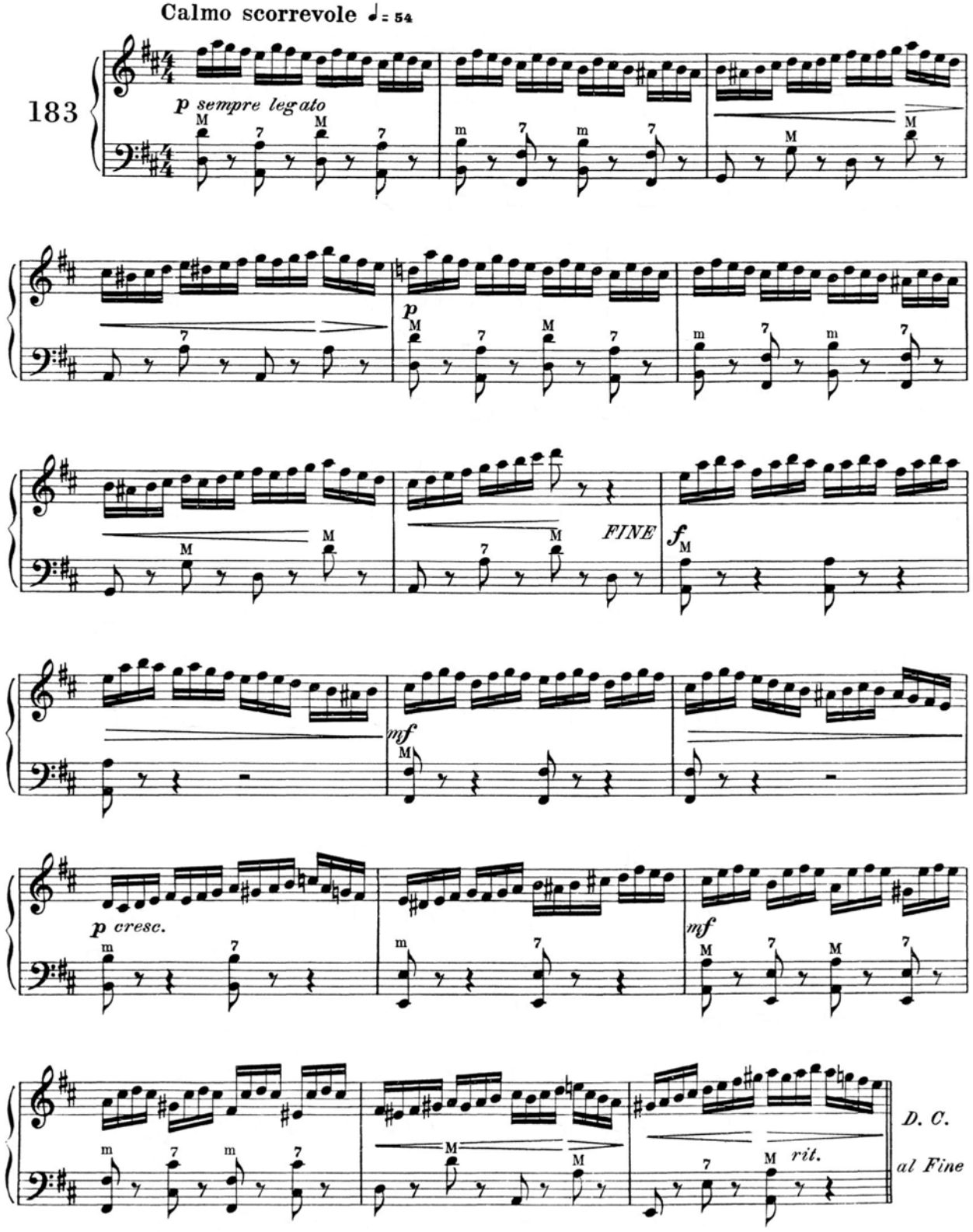
182



**PANTOMIMA** ***PANTOMIME*** **PANTOMIMA**



**PANTOMIMA** ***PANTOMIME*** **PANTOMIMA**

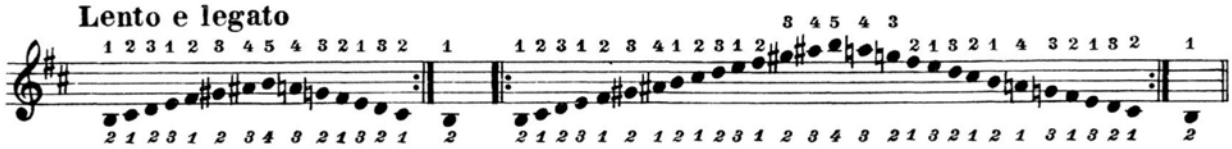


## SCALA DI SI MINORE MELODICA

## *B MELODIC MINOR SCALE*

## ESCALA DE SI MENOR MELÓDICA

**Lento e legato**

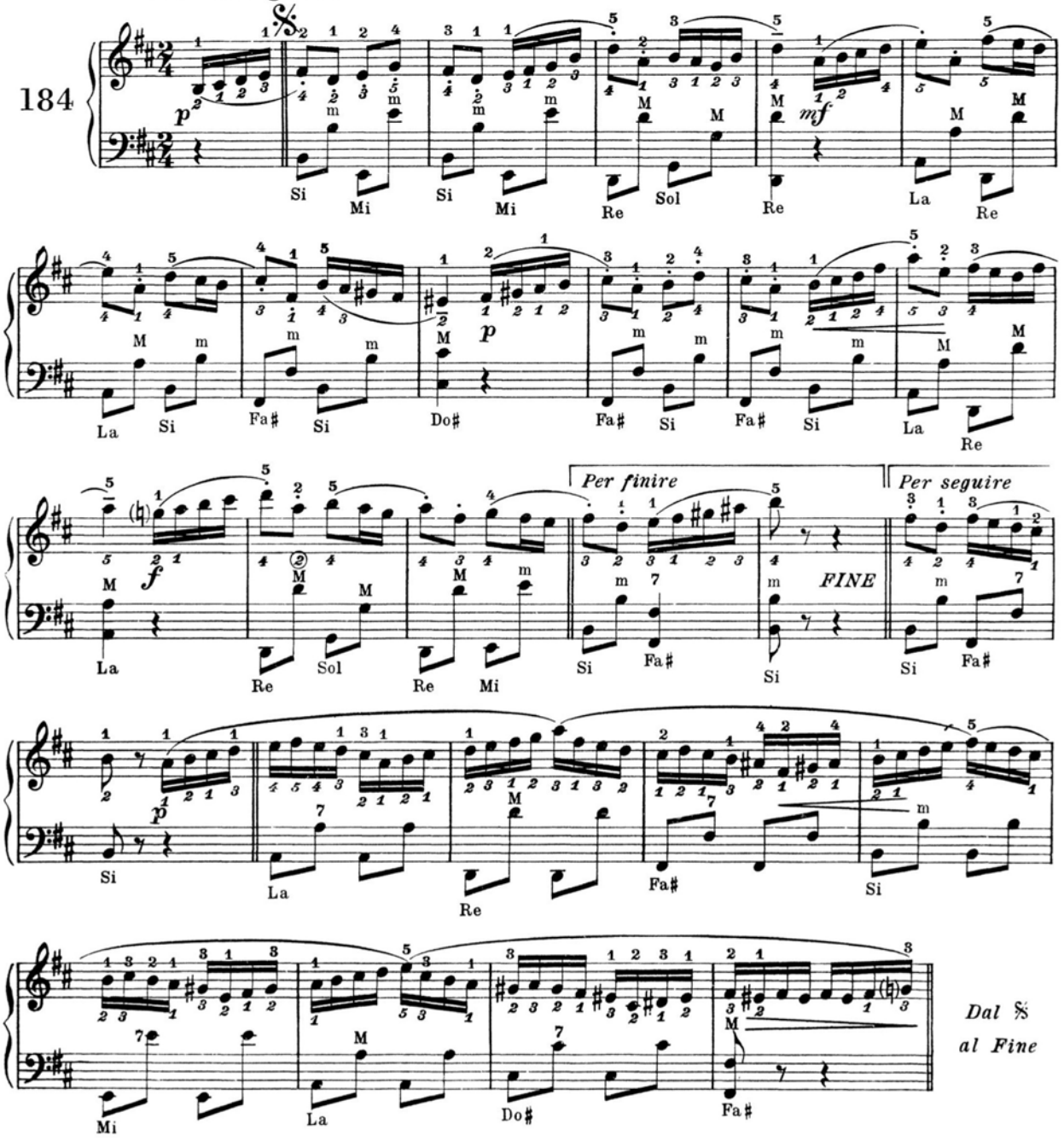


## RICORDANDO

## *OLDEN MEMORIES*

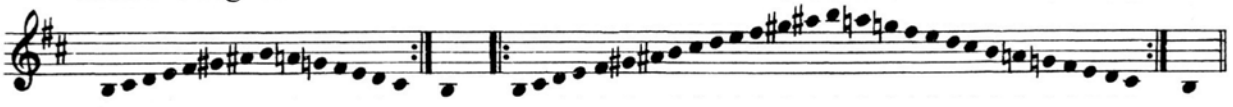
## RECUERDO LEJANO

**Andante grazioso**



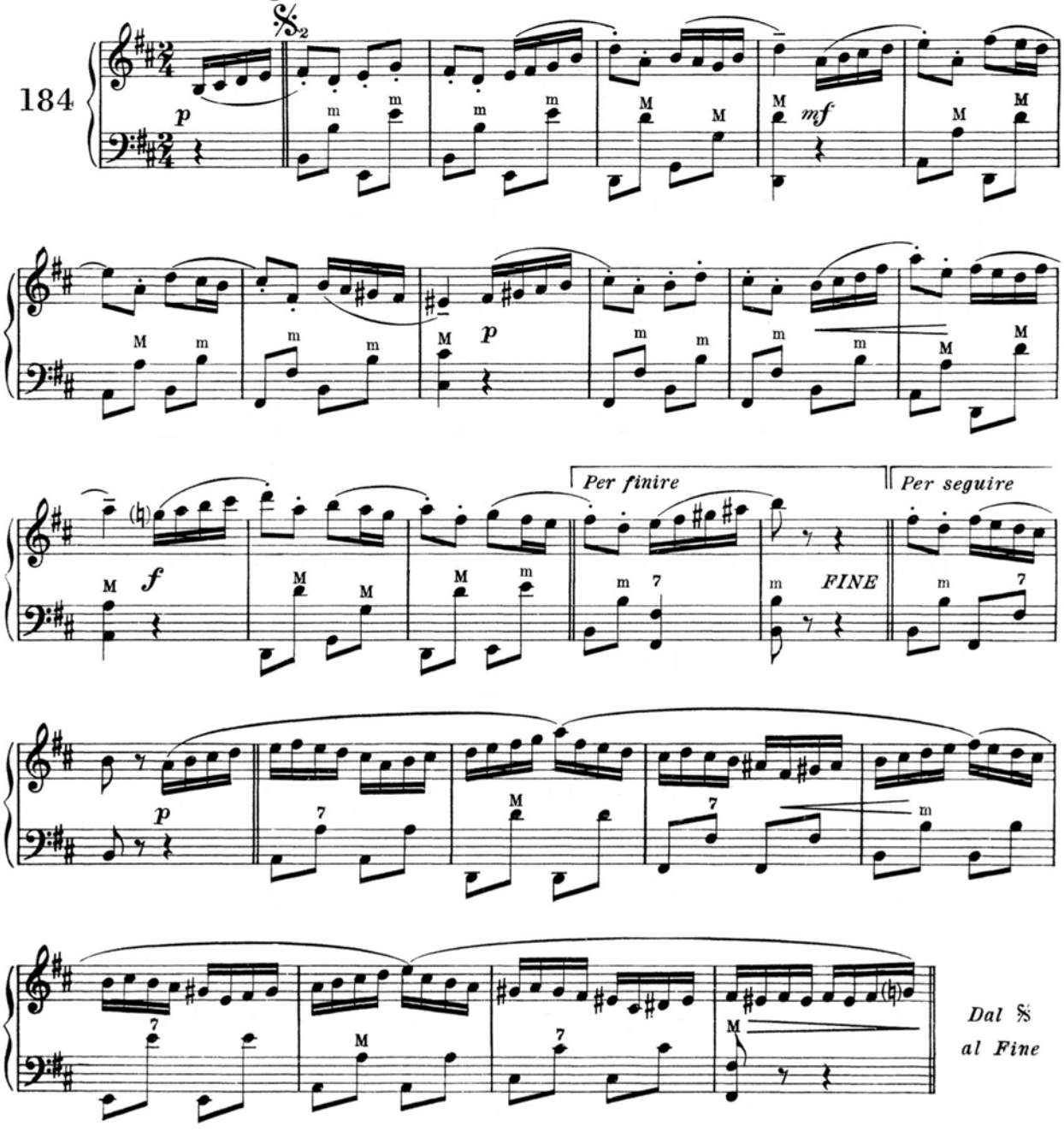
**SCALA DI SI MINORE MELODICA** | ***B MELODIC MINOR SCALE*** | **ESCALA DE SI MENOR MELÓDICA**

**Lento e legato**

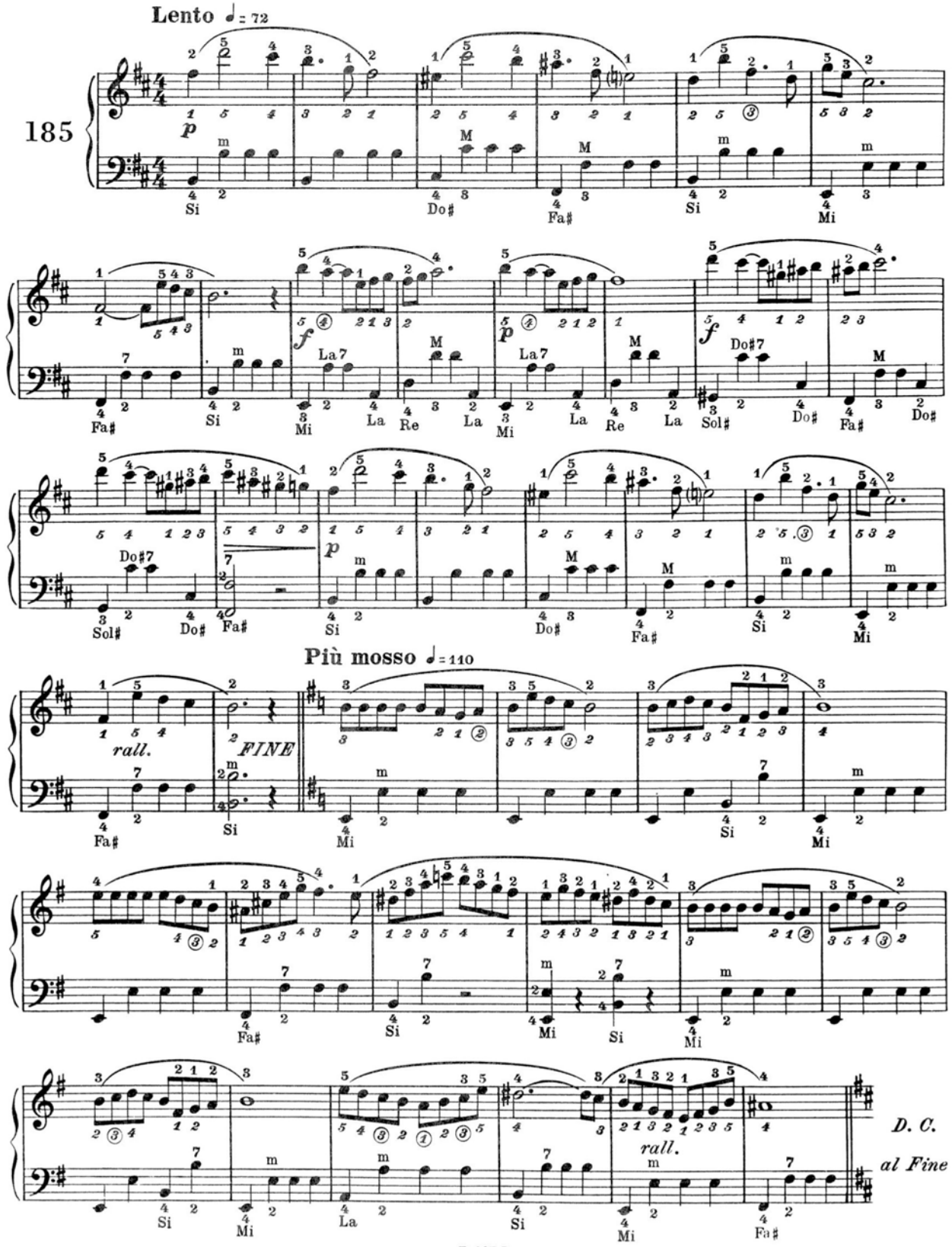


**RICORDANDO** | ***OLDEN MEMORIES*** | **RECUERDO LEJANO**

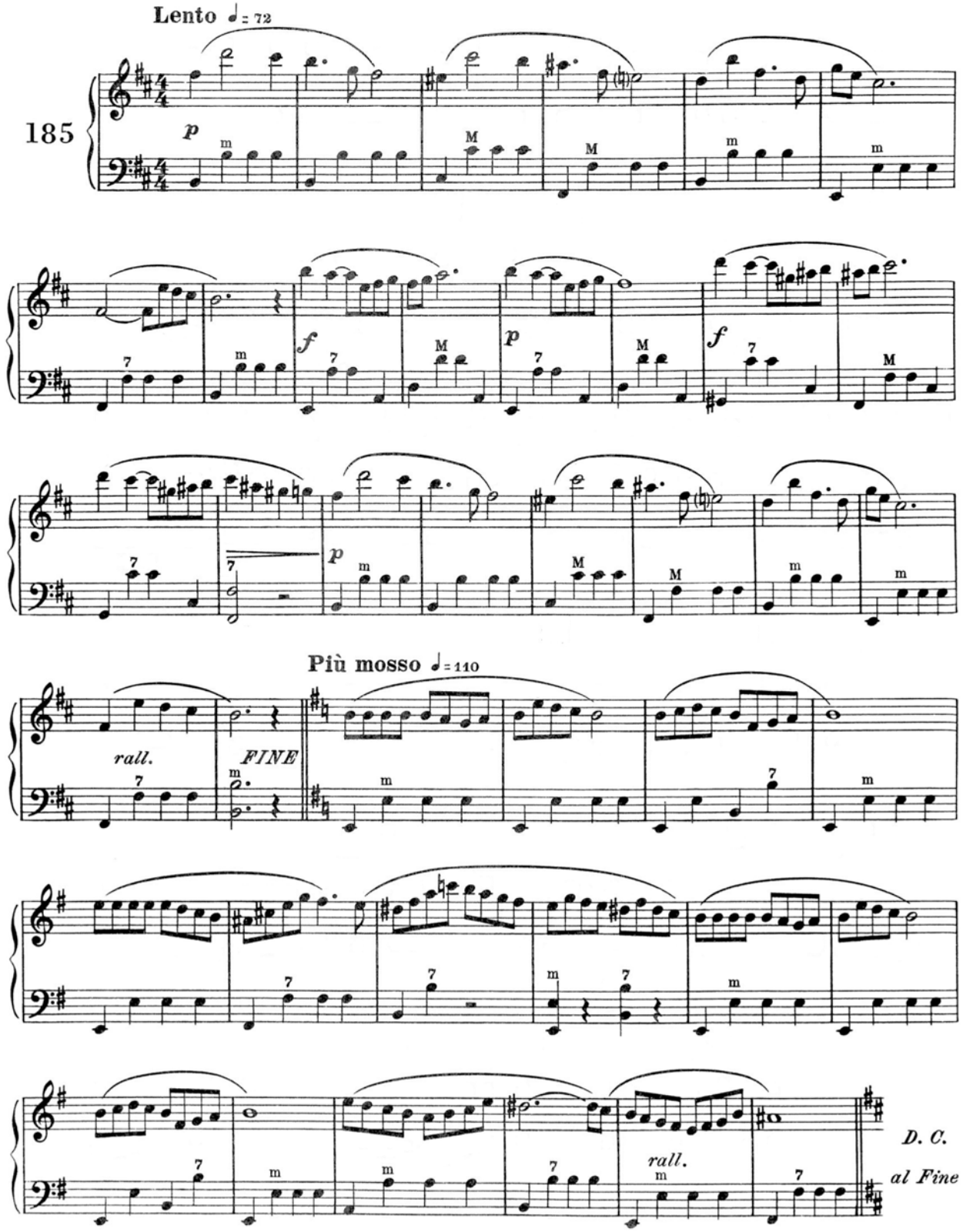
**Andante grazioso**



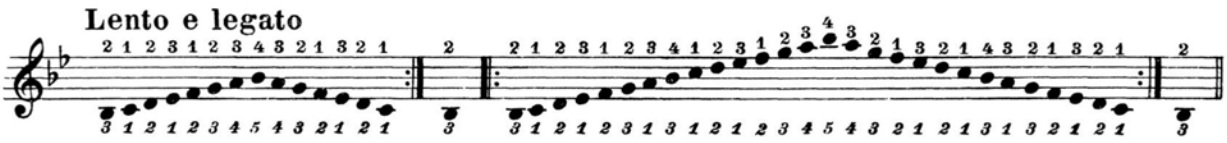
**MELODIA** *MELODY* **MELODIA**



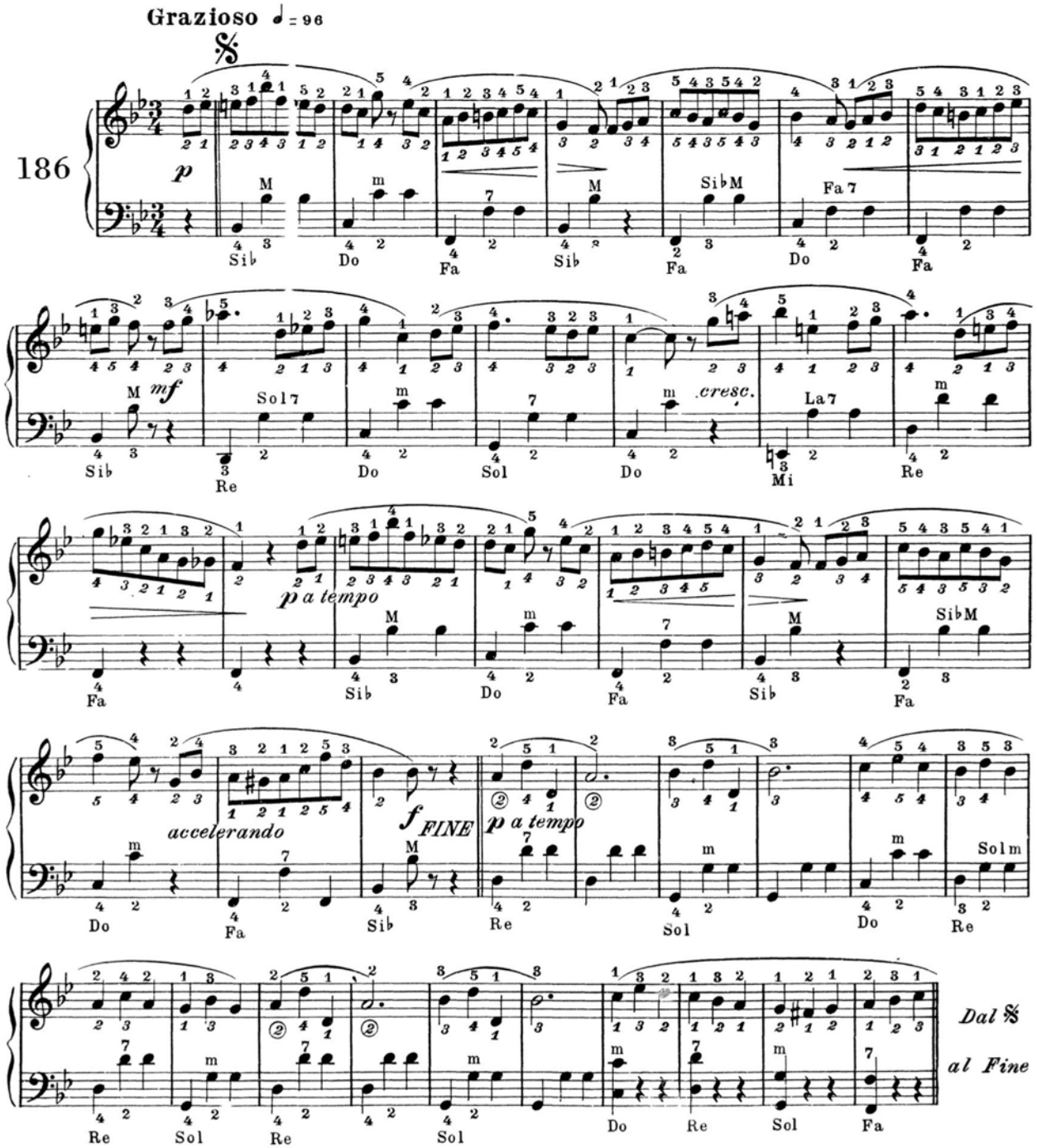
**MELODIA** *MELODY* **MELODIA**



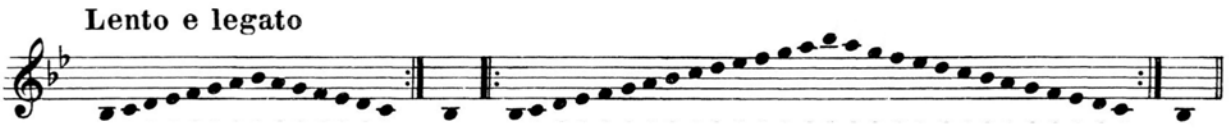
**SCALA DI SI ♭ MAGGIORE** *B ♭ MAJOR SCALE* **ESCALA DE SI ♭ MAYOR**



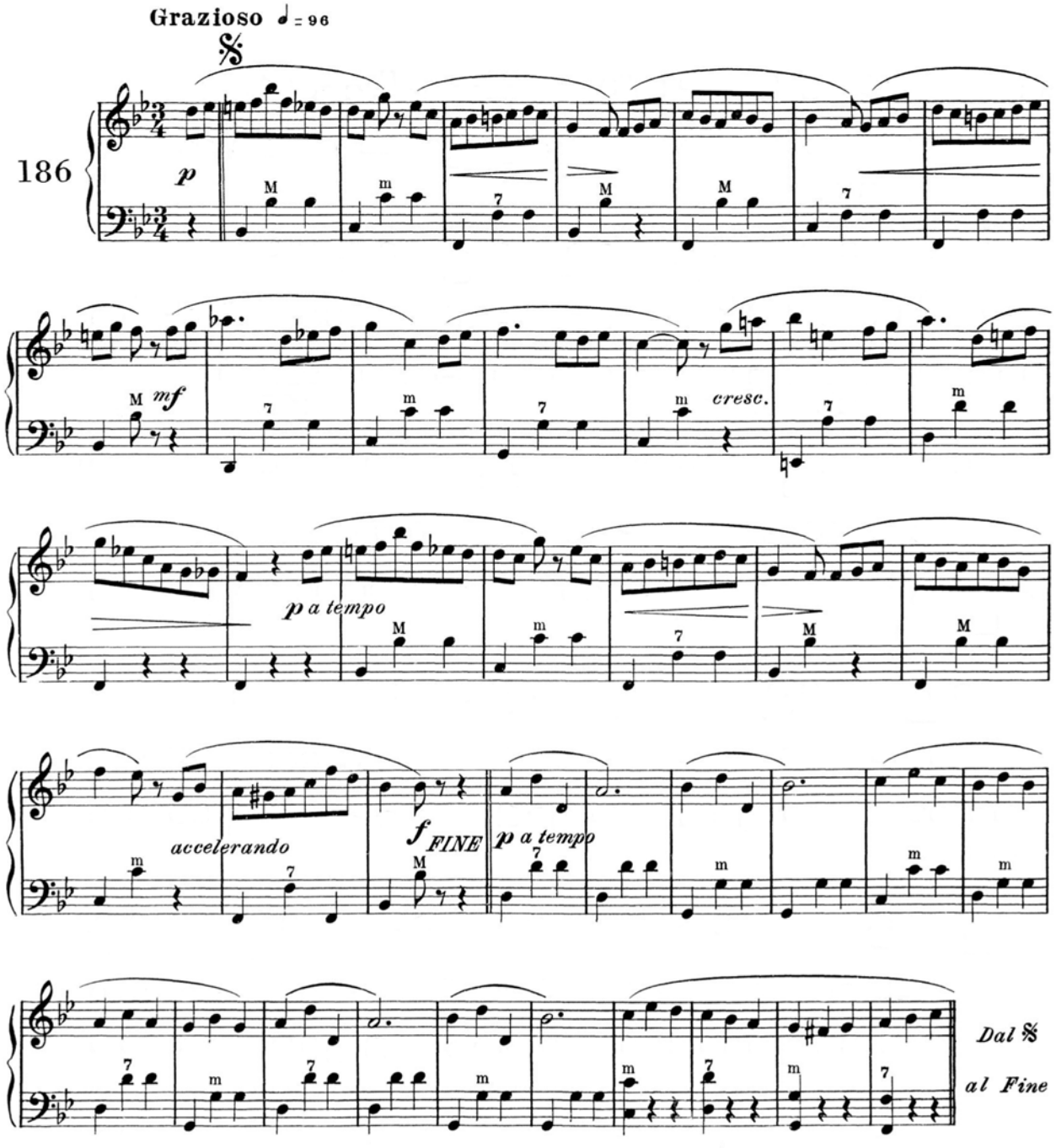

**CAREZZE** *CARESSES* **ACARICIAS**



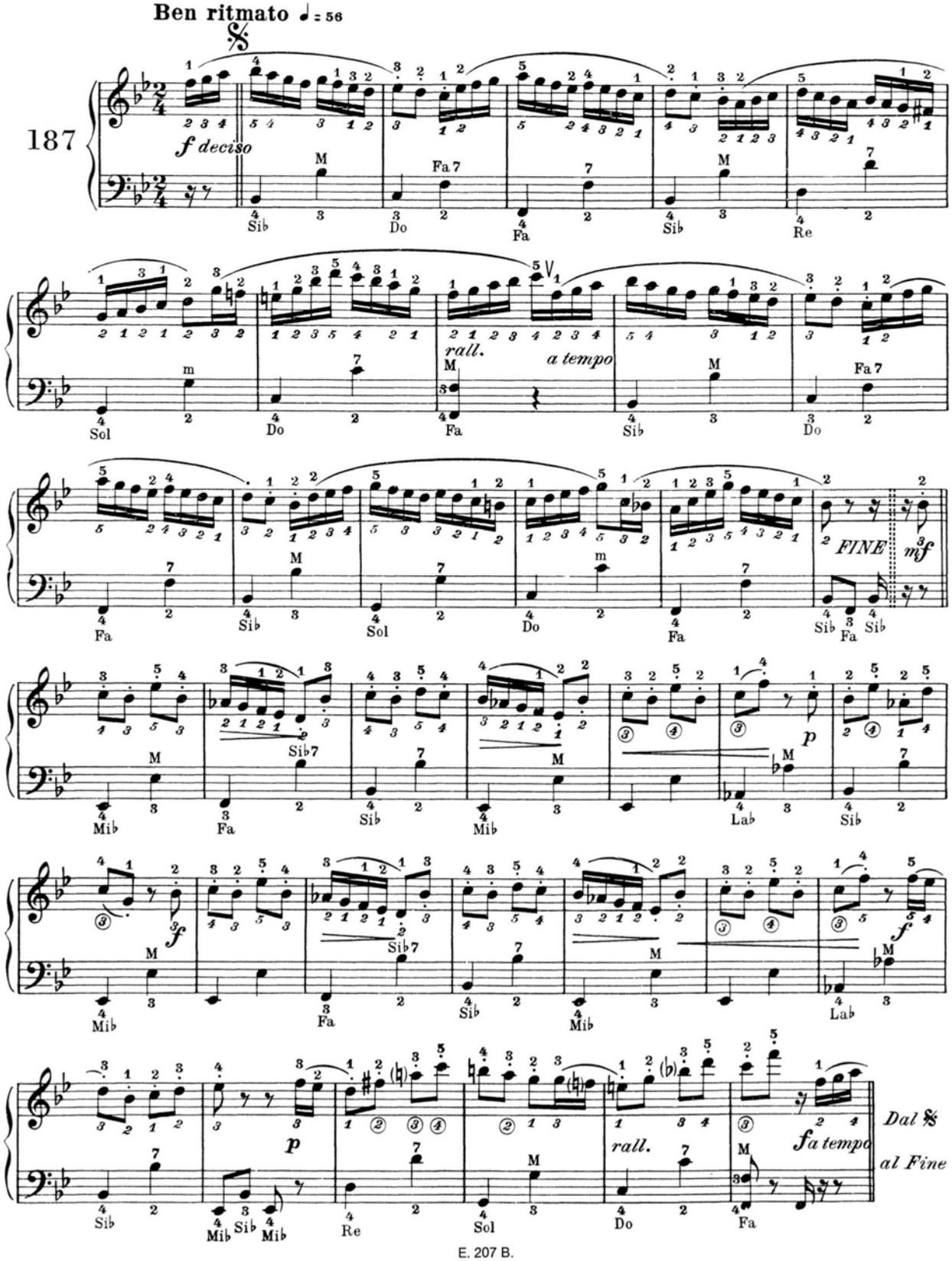
**SCALA DI SI ♭ MAGGIORE** *B ♭ MAJOR SCALE* **ESCALA DE SI ♭ MAYOR**



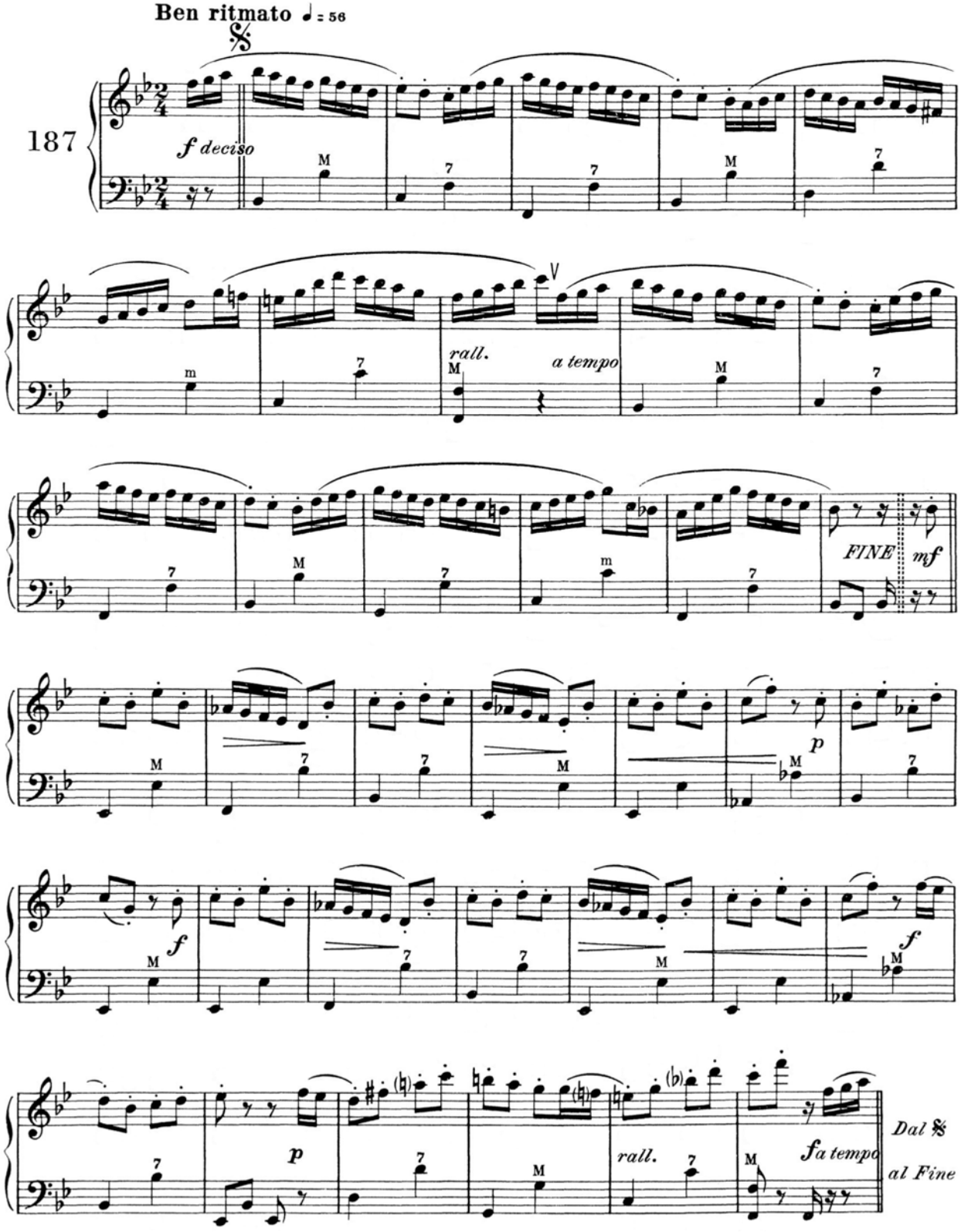

**CAREZZE** *CARESSES* **ACARICIAS**



## LA DANZA DEI NANI *THE DWARFS' DANCE* LA DANZA DE LOS ENANOS

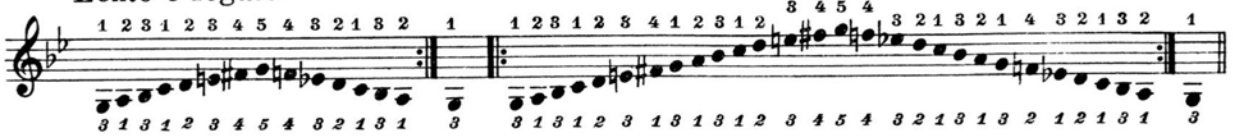


## LA DANZA DEI NANI *THE DWARFS' DANCE* LA DANZA DE LOS ENANOS



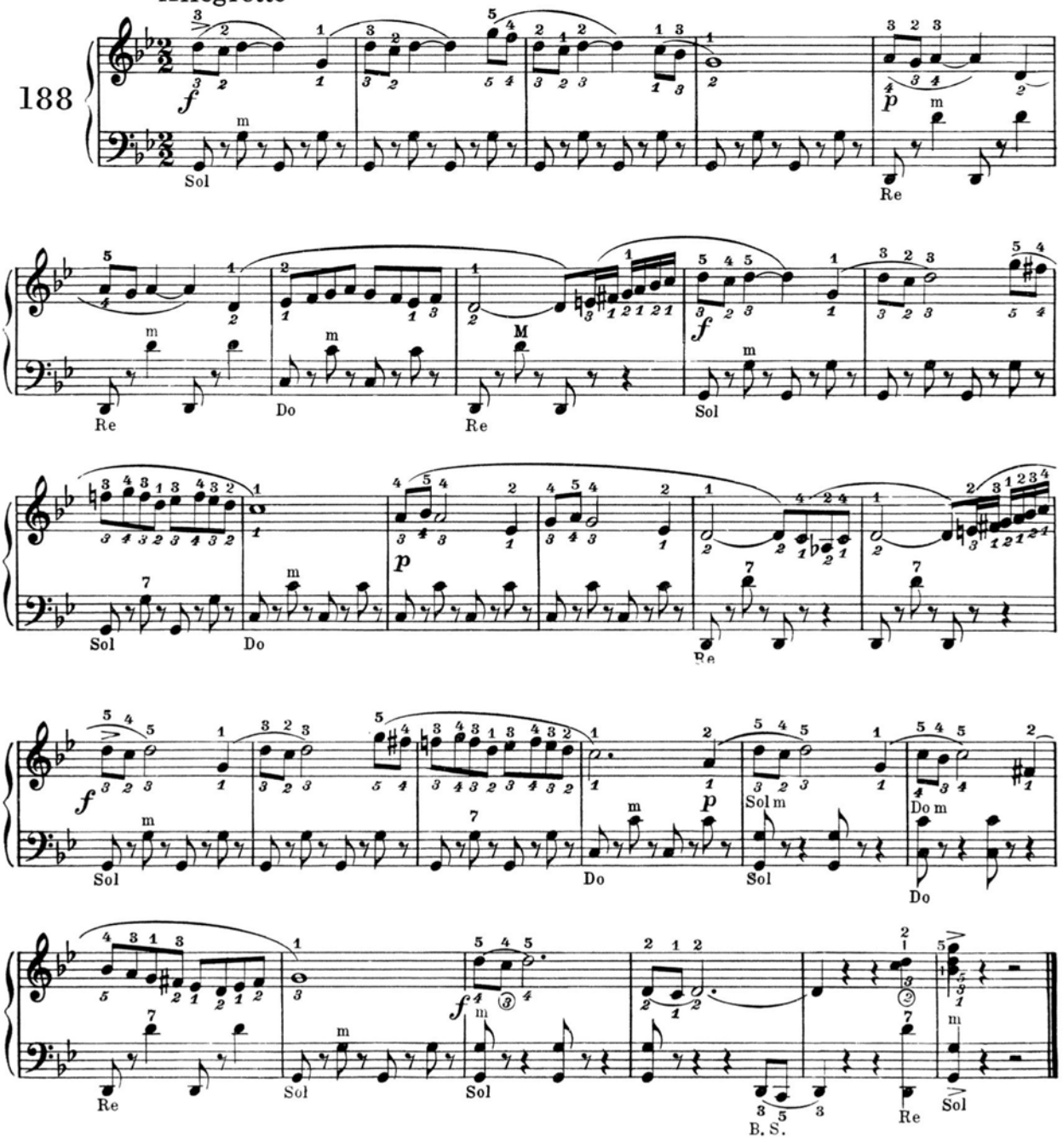
**SCALA DI SOL MINORE MELODICA** | ***G MELODIC MINOR SCALE*** | **ESCALA DE SOL MENOR MELÓDICA**

**Lento e legato**



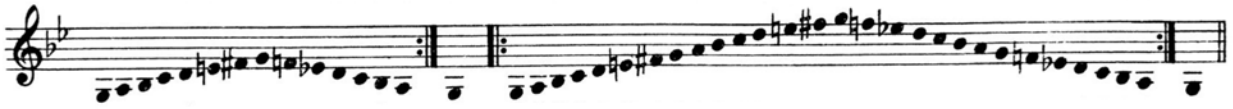
**DANZA ORIENTALE** | ***ORIENTAL DANCE*** | **DANZA ORIENTAL**

**Allegretto**



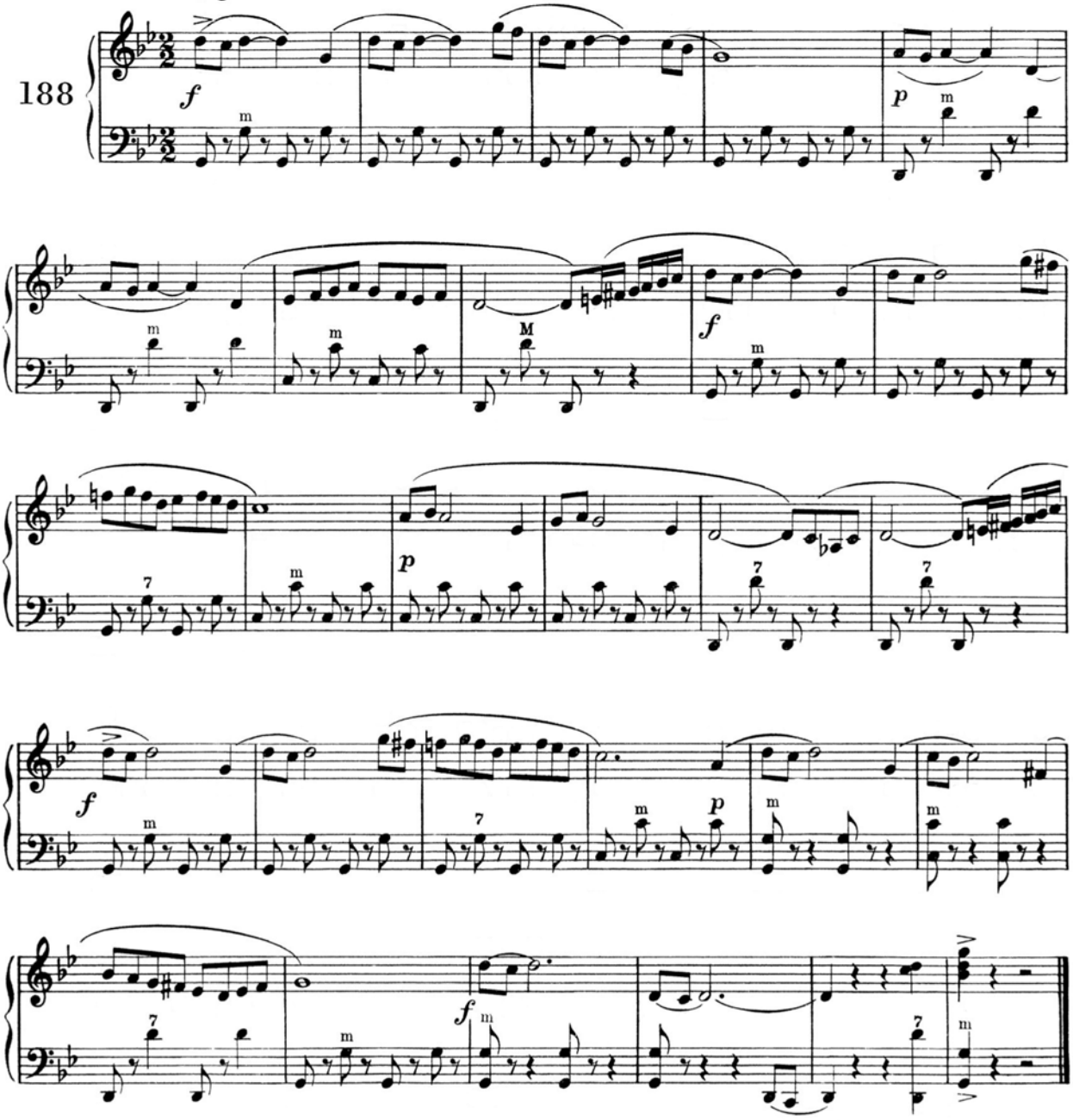
**SCALA DI SOL MINORE MELODICA** | ***G MELODIC MINOR SCALE*** | **ESCALA DE SOL MENOR MELÓDICA**

**Lento e legato**

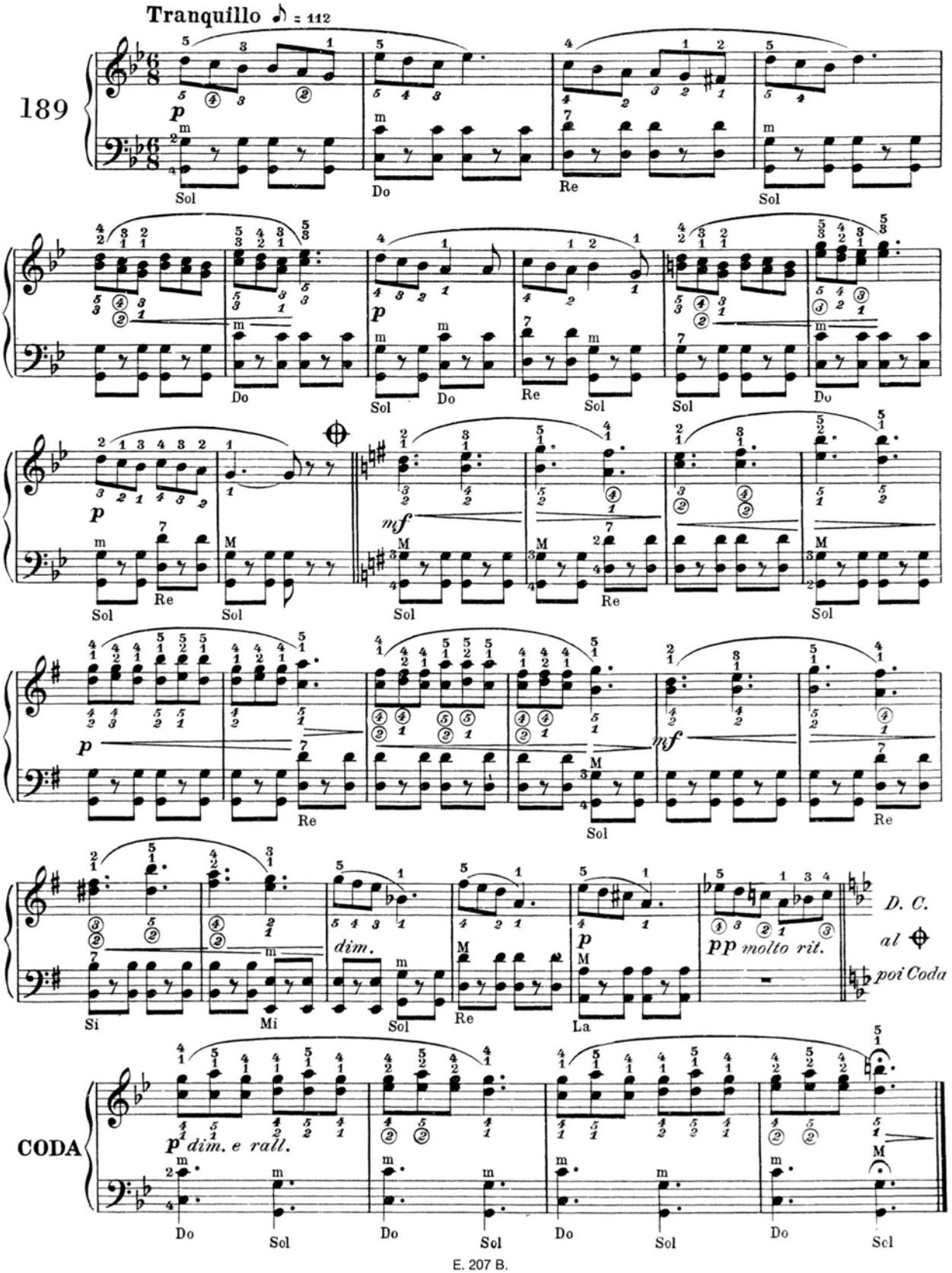


**DANZA ORIENTALE** | ***ORIENTAL DANCE*** | **DANZA ORIENTAL**

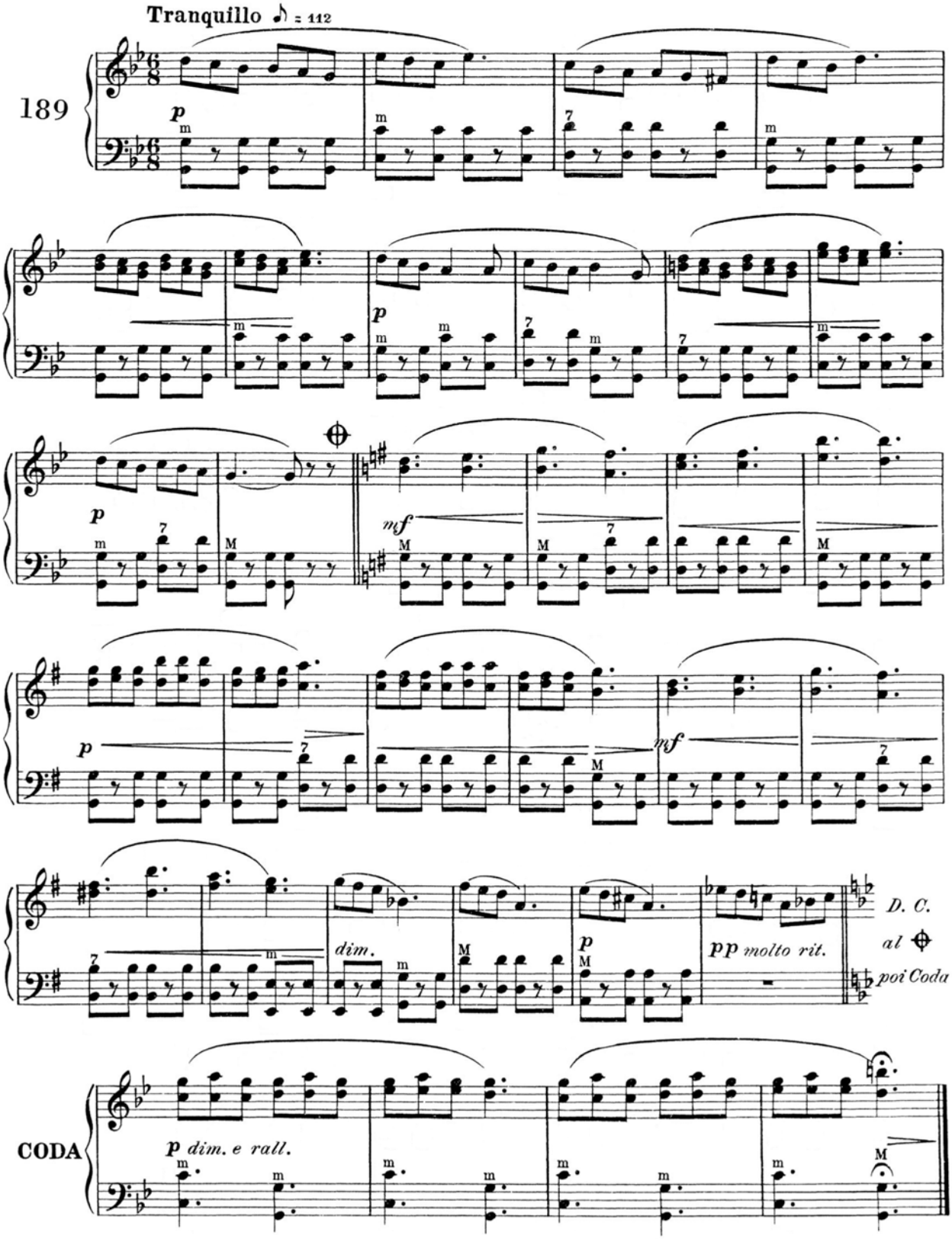
**Allegretto**



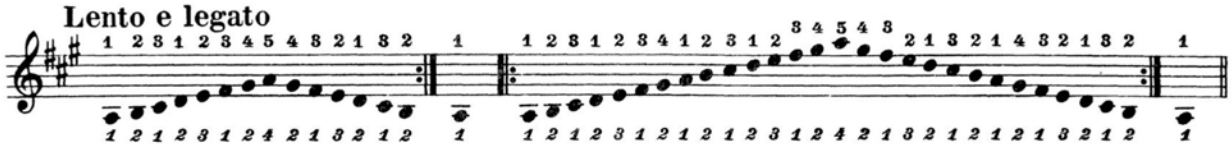
**BARCAROLA** *BARCAROLLE* *BARCAROLA*



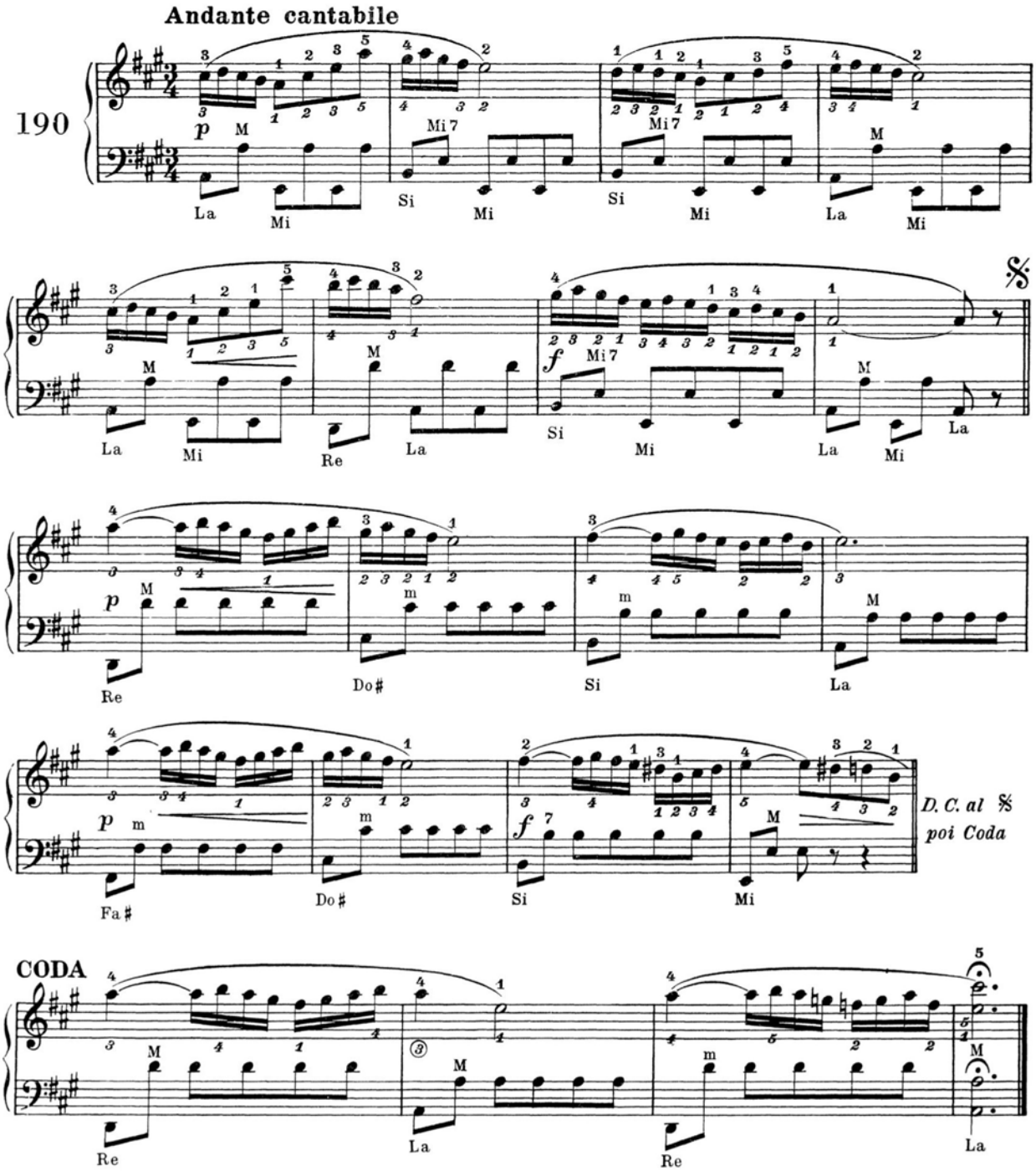
**BARCAROLA** *BARCAROLLE* *BARCAROLA*



**SCALA DI LA MAGGIORE** *A MAJOR SCALE* **ESCALA DE LA MAYOR**

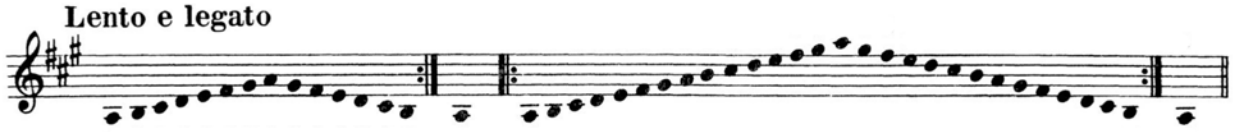



**SERENATA** *SERENADE* **SERENATA**



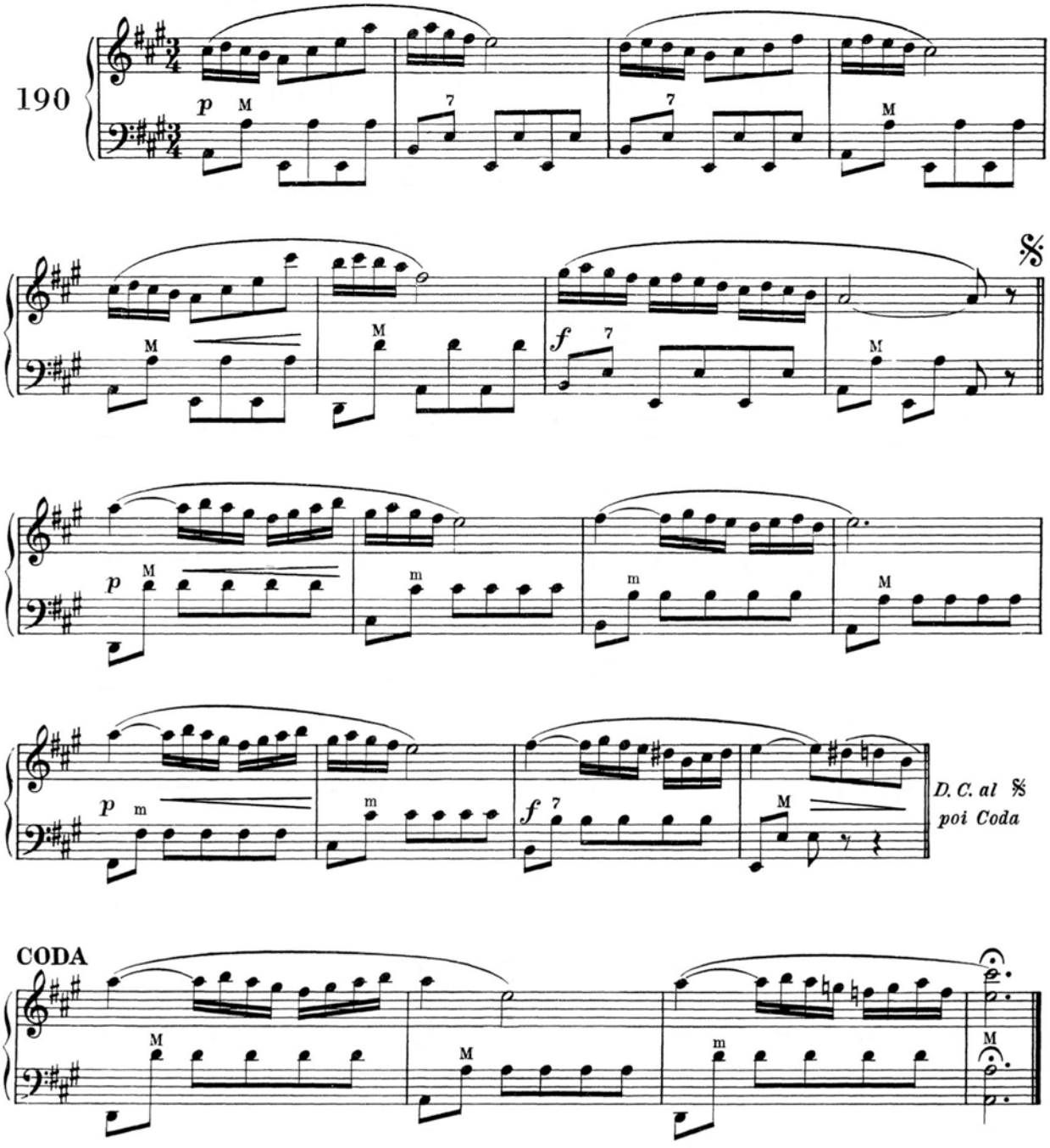
**SCALA DI LA MAGGIORE** *A MAJOR SCALE* **ESCALA DE LA MAYOR**

**Lento e legato**

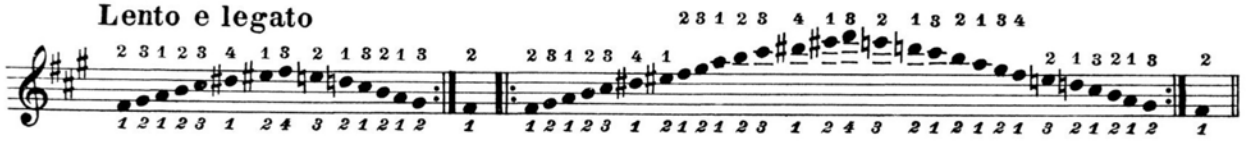


**SERENATA** *SERENADE* **SERENATA**

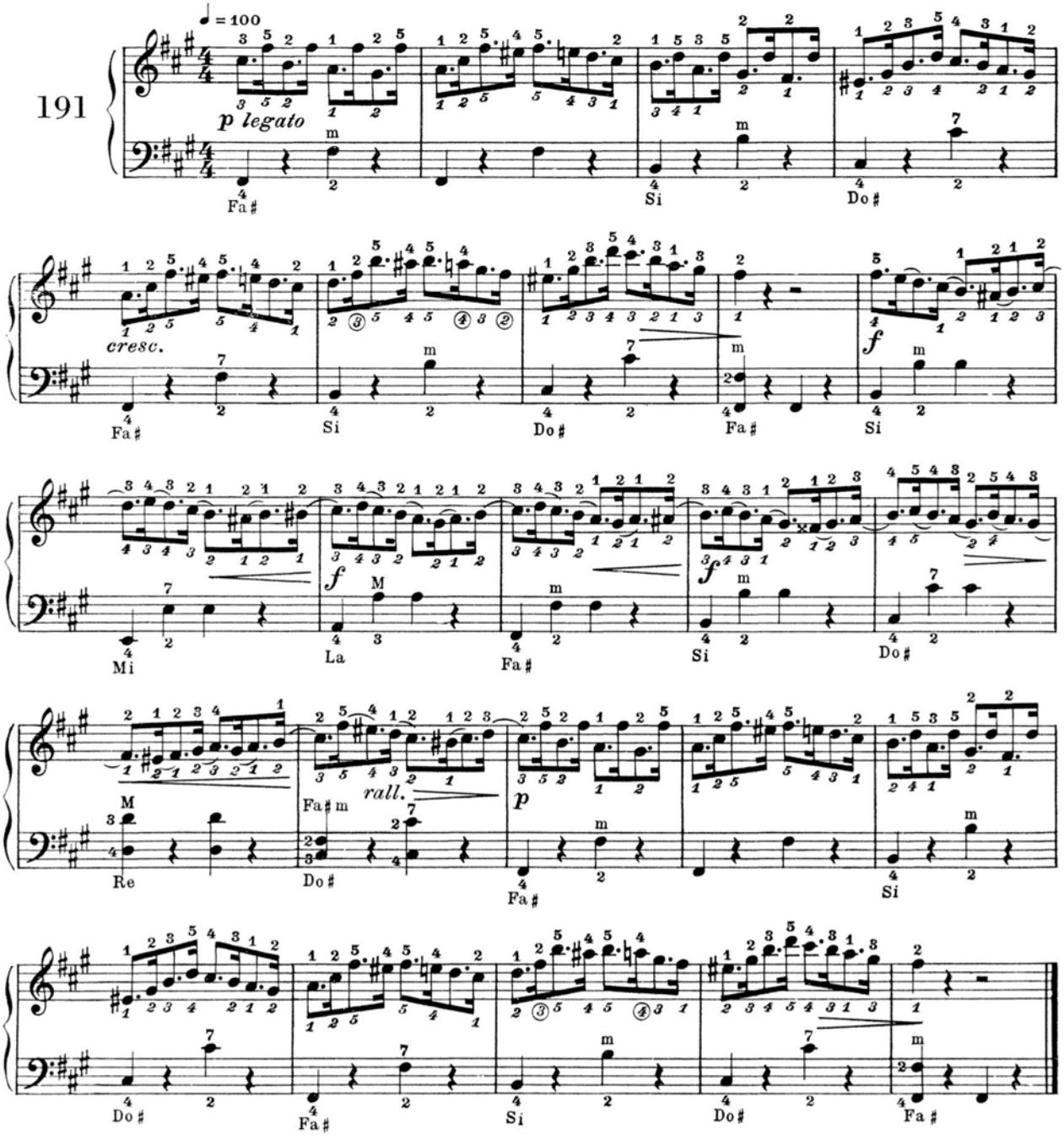
**Andante cantabile**



**SCALA DI FA ♯ MINORE MELODICA** | ***F ♯ MELODIC MINOR SCALE*** | **ESCALA DE FA ♯ MENOR MELÓDICA**

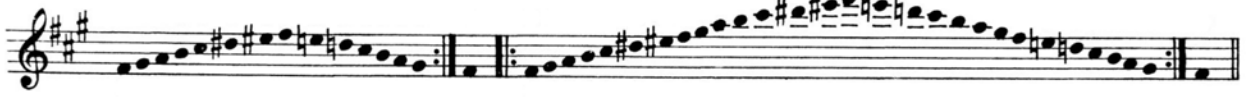



**SALTELLANDO** | ***SKIPPING*** | **SALTANDO**

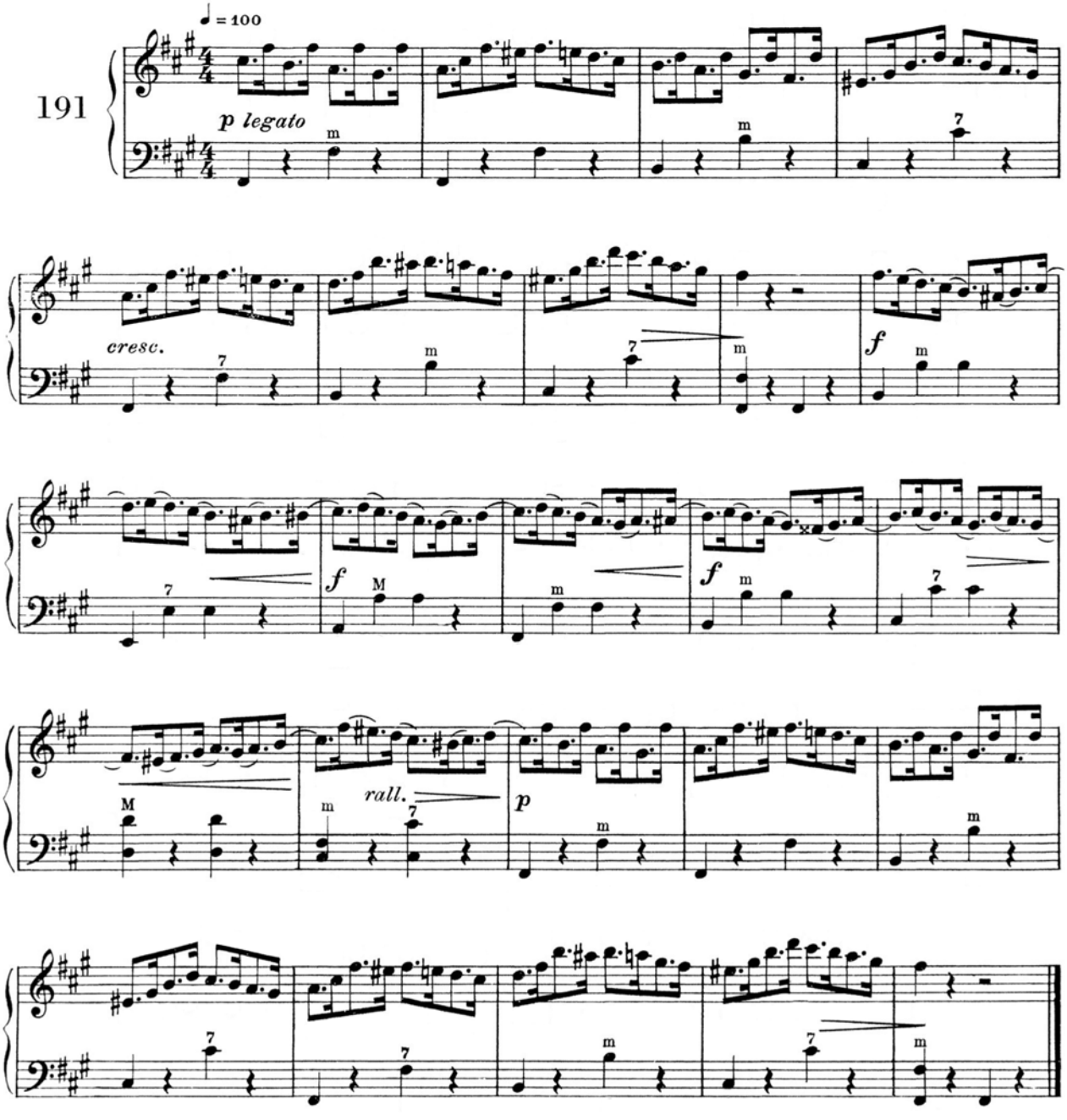


**SCALA DI FA ♯ MINORE MELODICA** | ***F ♯ MELODIC MINOR SCALE*** | **ESCALA DE FA ♯ MENOR MELÓDICA**

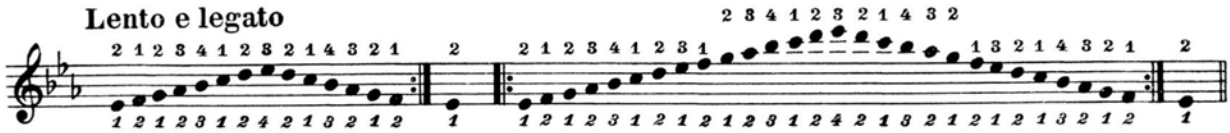
Lento e legato



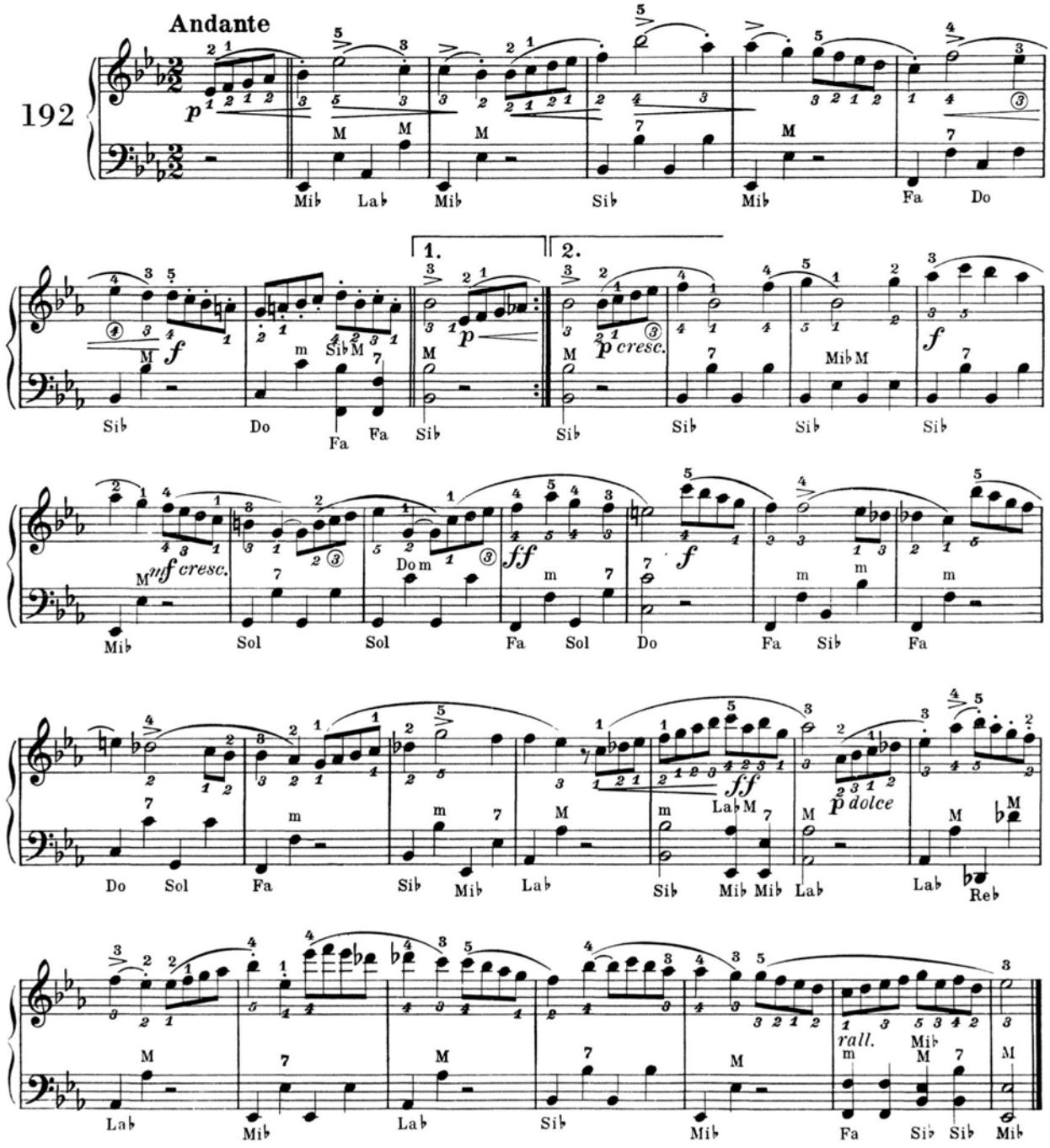
**SALTELLANDO** | ***SKIPPING*** | **SALTANDO**



**SCALA DI MI ♭ MAGGIORE** *E ♭ MAJOR SCALE* **ESCALA DE MI ♭ MAYOR**

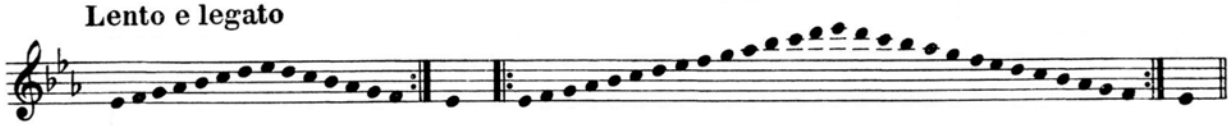



**GAVOTTA** *GAVOTTE* **GAVOTA**



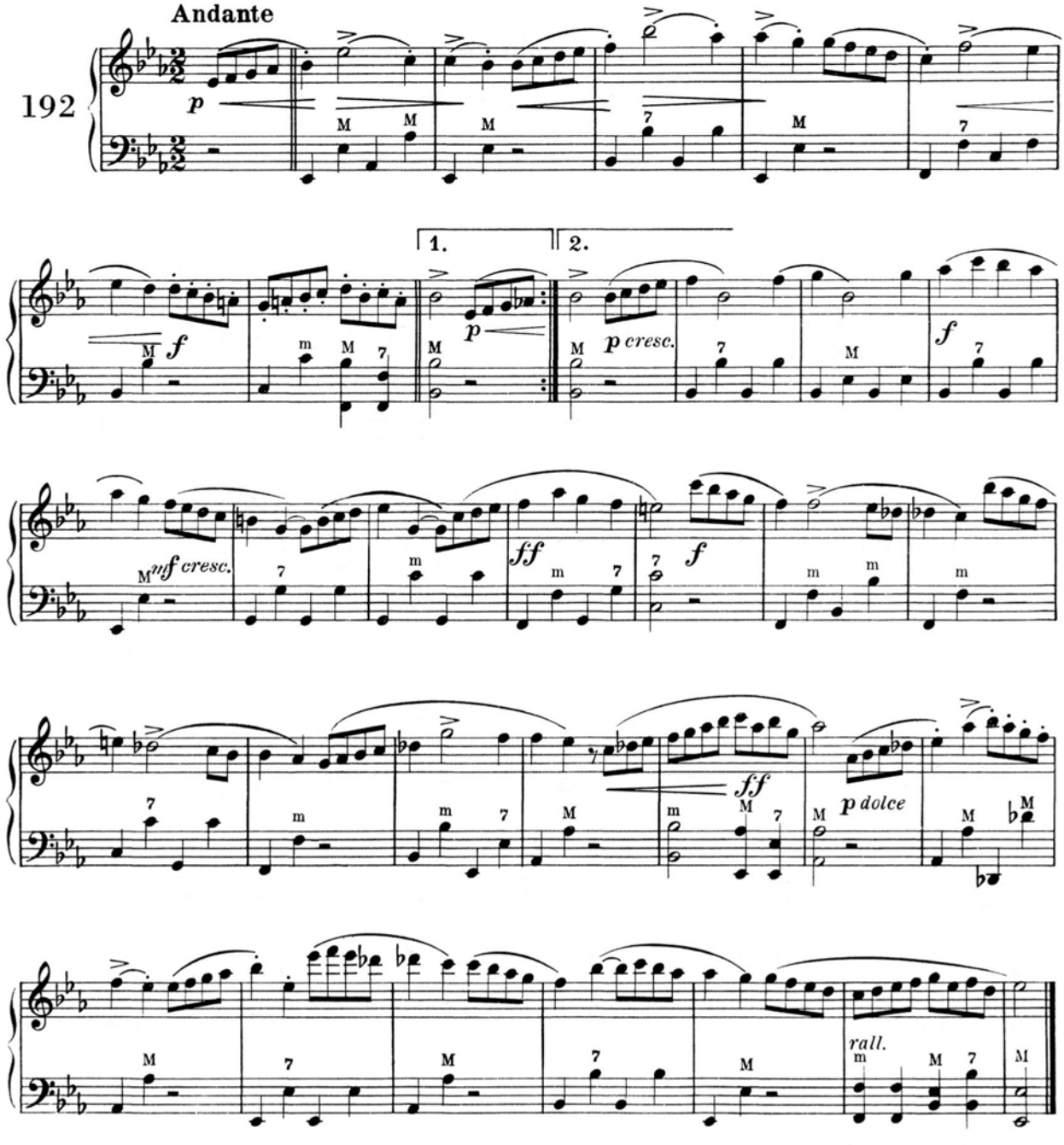
**SCALA DI MI ♭ MAGGIORE** *E ♭ MAJOR SCALE* **ESCALA DE MI ♭ MAYOR**

**Lento e legato**

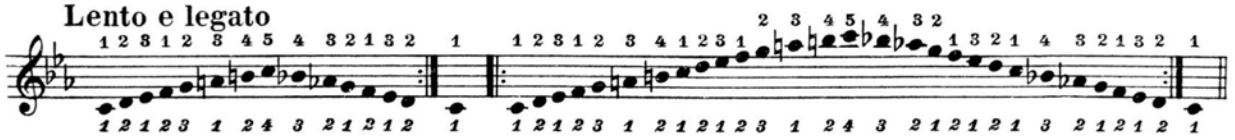


**GAVOTTA** *GAVOTTE* **GAVOTA**

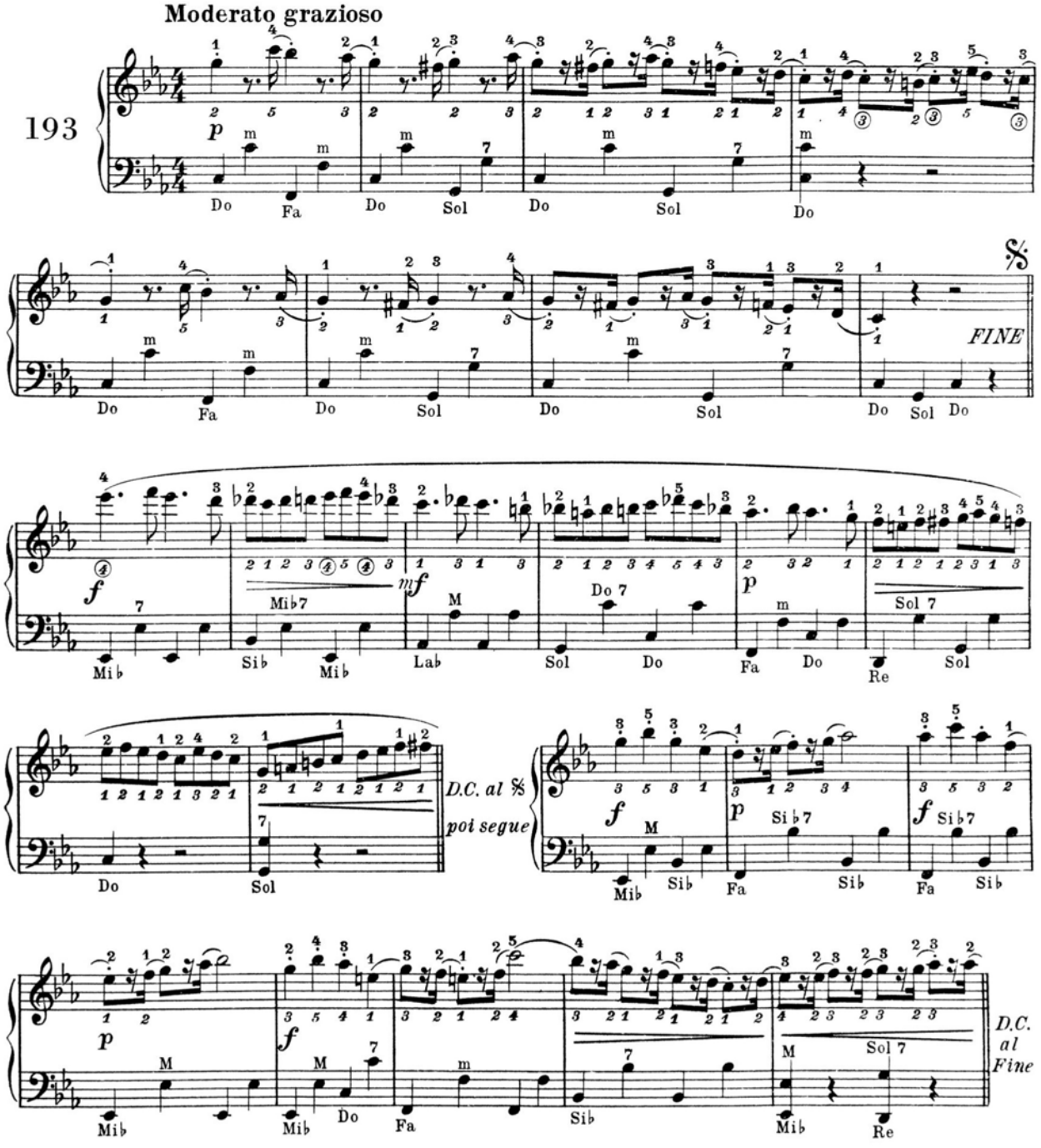
**Andante**



**SCALA DI DO MINORE MELODICA** | ***C MELODIC MINOR SCALE*** | **ESCALA DE DO MENOR MELÓDICA**

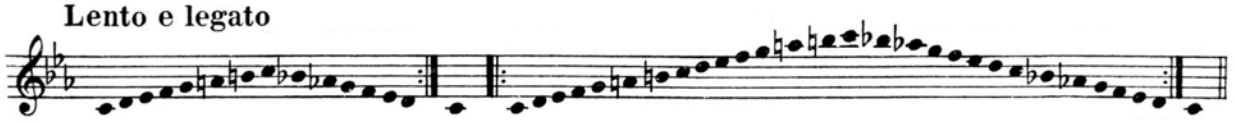



**R O N D Ò** | ***R O N D Ò*** | **R O N D Ó**



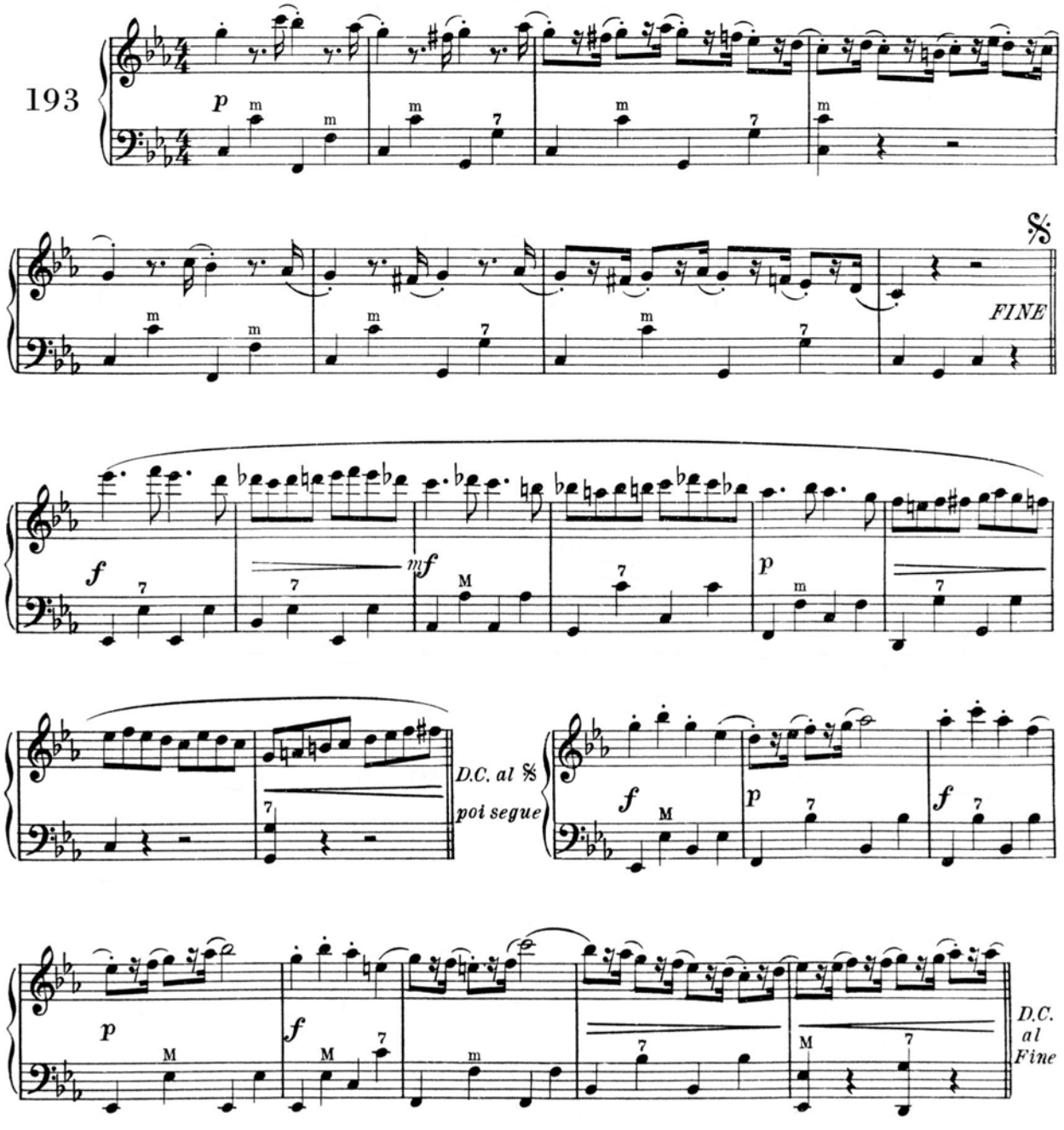
**SCALA DI DO MINORE MELODICA** | ***C MELODIC MINOR SCALE*** | **ESCALA DE DO MENOR MELÓDICA**

**Lento e legato**

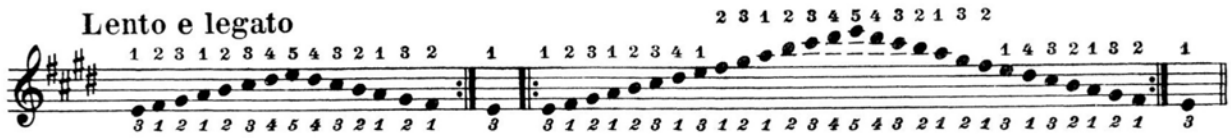


**RONDÒ** | ***RONDÒ*** | **RONDÓ**

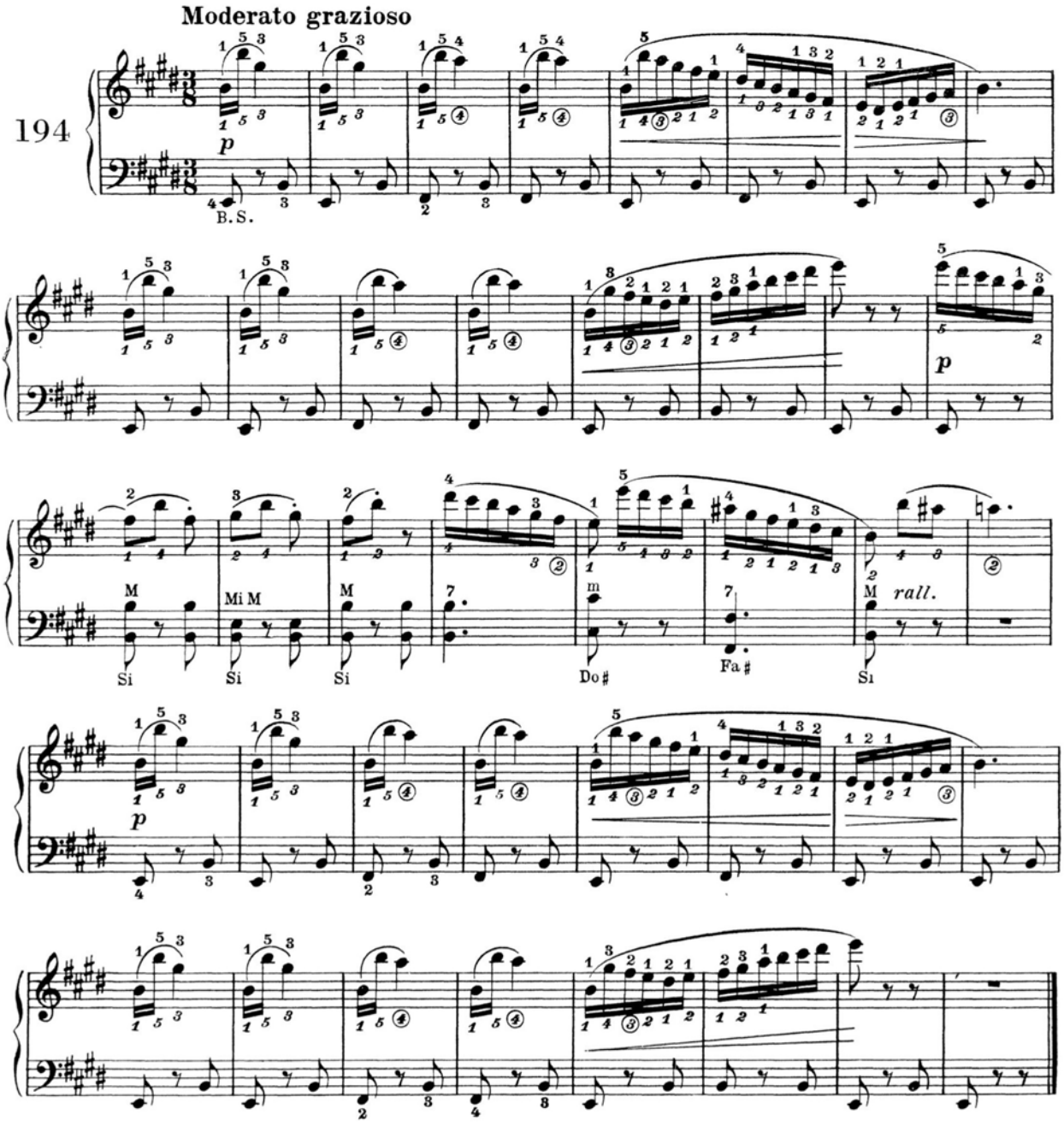
**Moderato grazioso**



**SCALA DI MI MAGGIORE** *E MAJOR SCALE* **ESCALA DE MI MAYOR**




**SCHERZO** *SCHERZO* **SCHERZO**



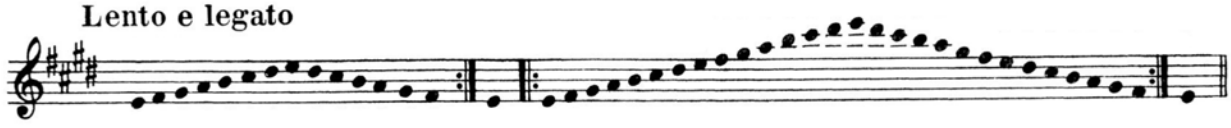

Consigliamo lo studio di:
«QUADRETTI ARMONIOSI»

*We recommend the study of*
*«QUADRETTI ARMONIOSI»*

Aconsejamos el estudio de:
«CUADRITOS ARMONIOSOS»

**SCALA DI MI MAGGIORE** *E MAJOR SCALE* **ESCALA DE MI MAYOR**

**Lento e legato**



**SCHERZO** *SCHERZO* **SCHERZO**

**Moderato grazioso**

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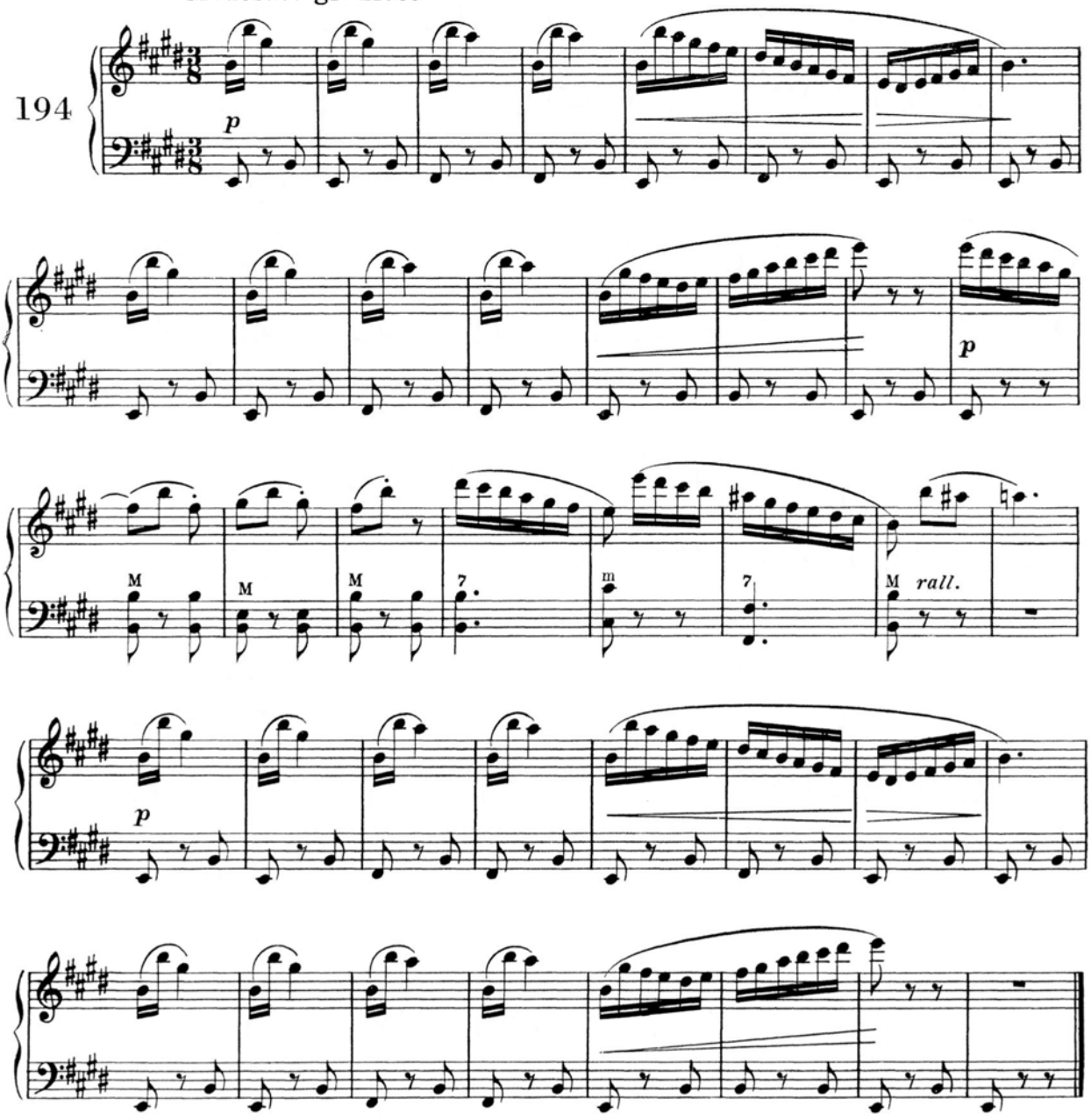


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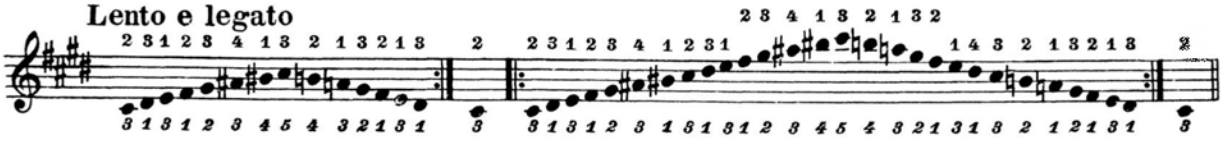
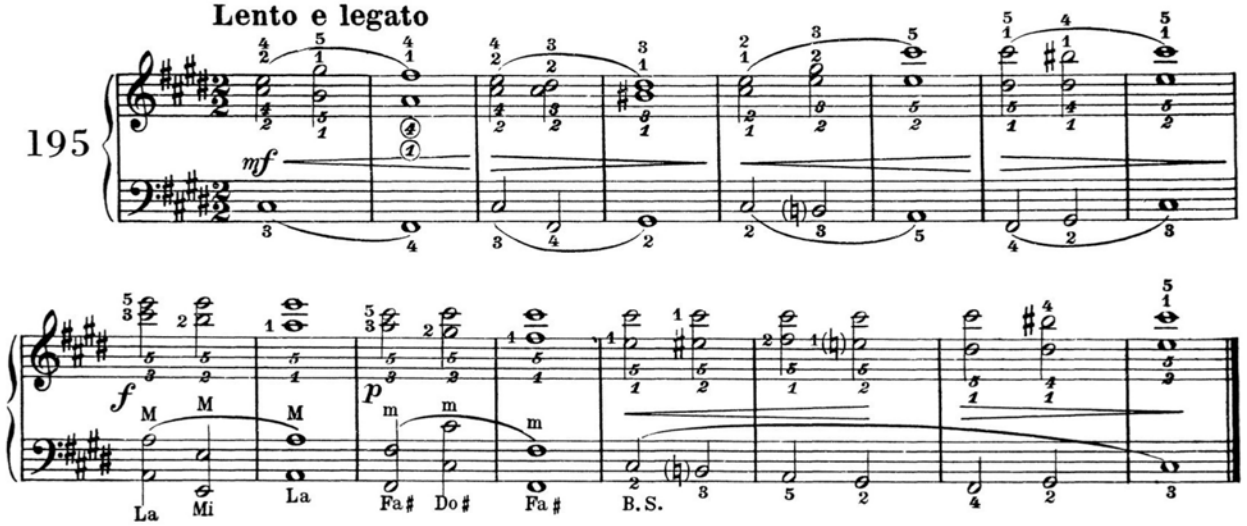
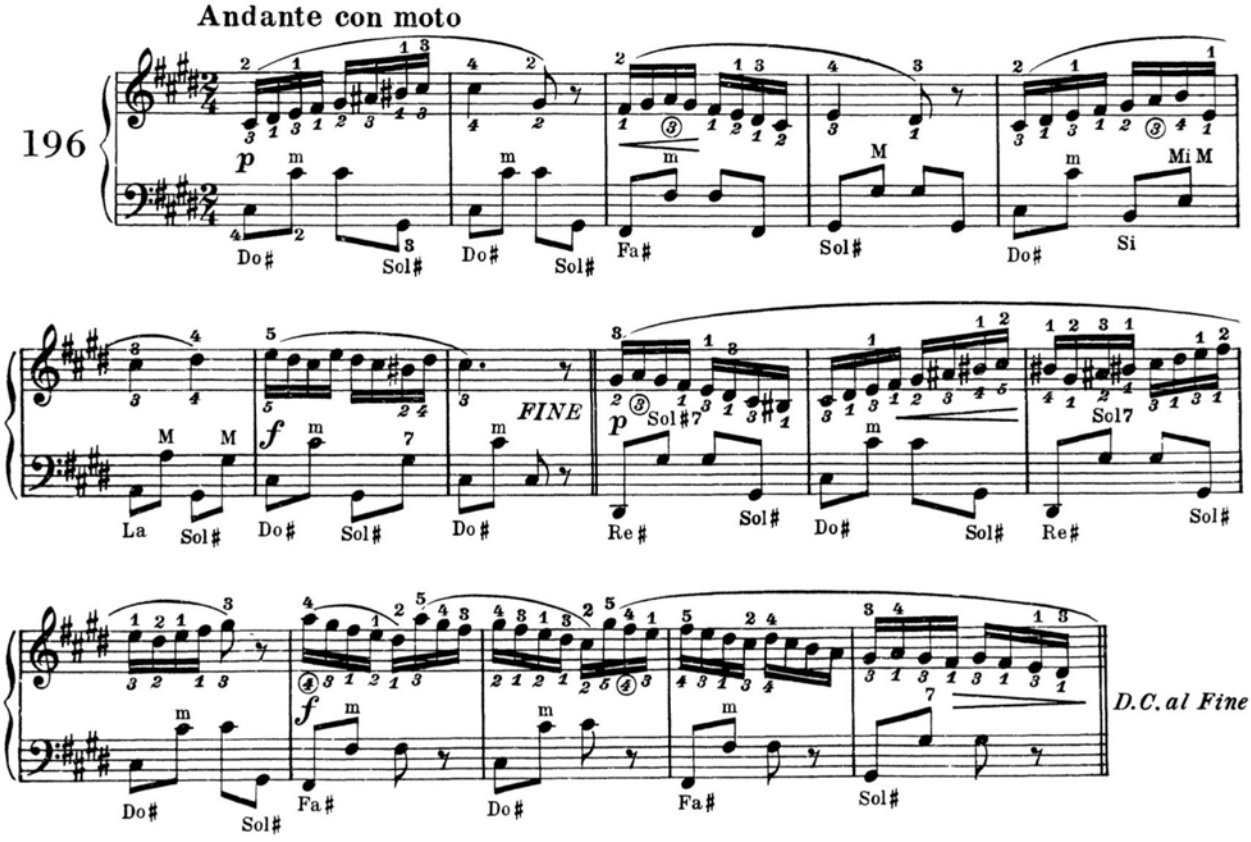
Aconsejamos el estudio de:
«CUADRITOS ARMONIOSOS»

**SCALA DI DO ♯ MINORE MELODICA** — ***C ♯ MELODIC MINOR SCALE*** — **ESCALA DE DO ♯ MENOR MELÓDICA**



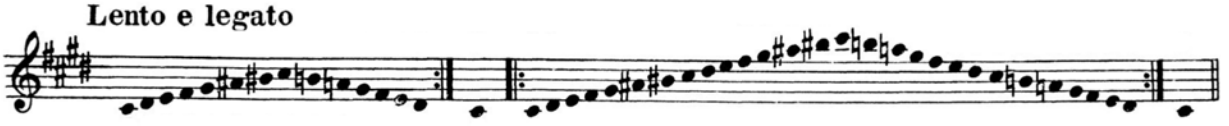

**CORALE** — ***CHORALE*** — **CORAL**



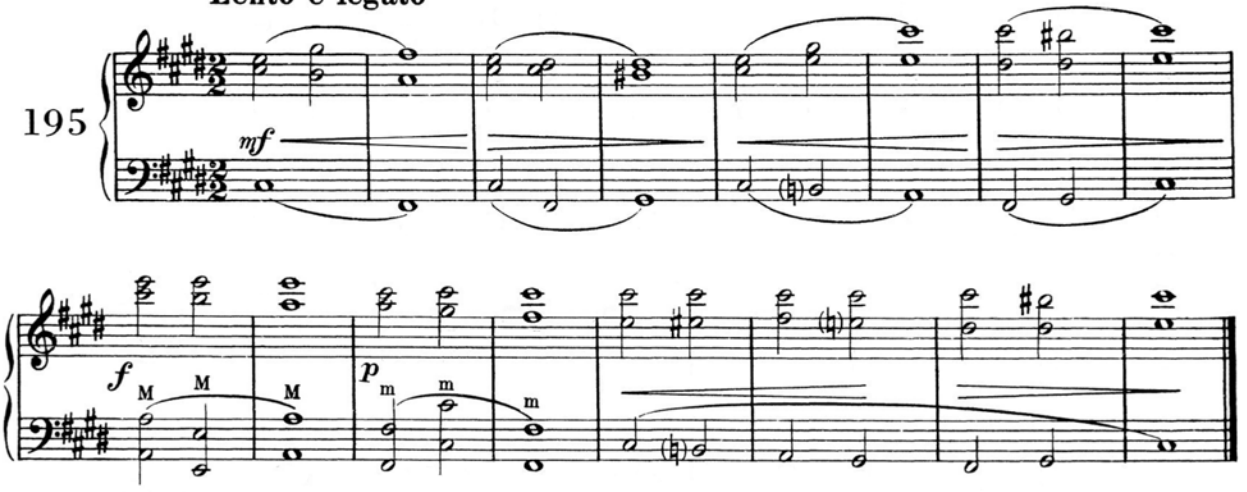
**SCALA DI DO ♯ MINORE MELODICA** | ***C ♯ MELODIC MINOR SCALE*** | **ESCALA DE DO ♯ MENOR MELÓDICA**

**Lento e legato**

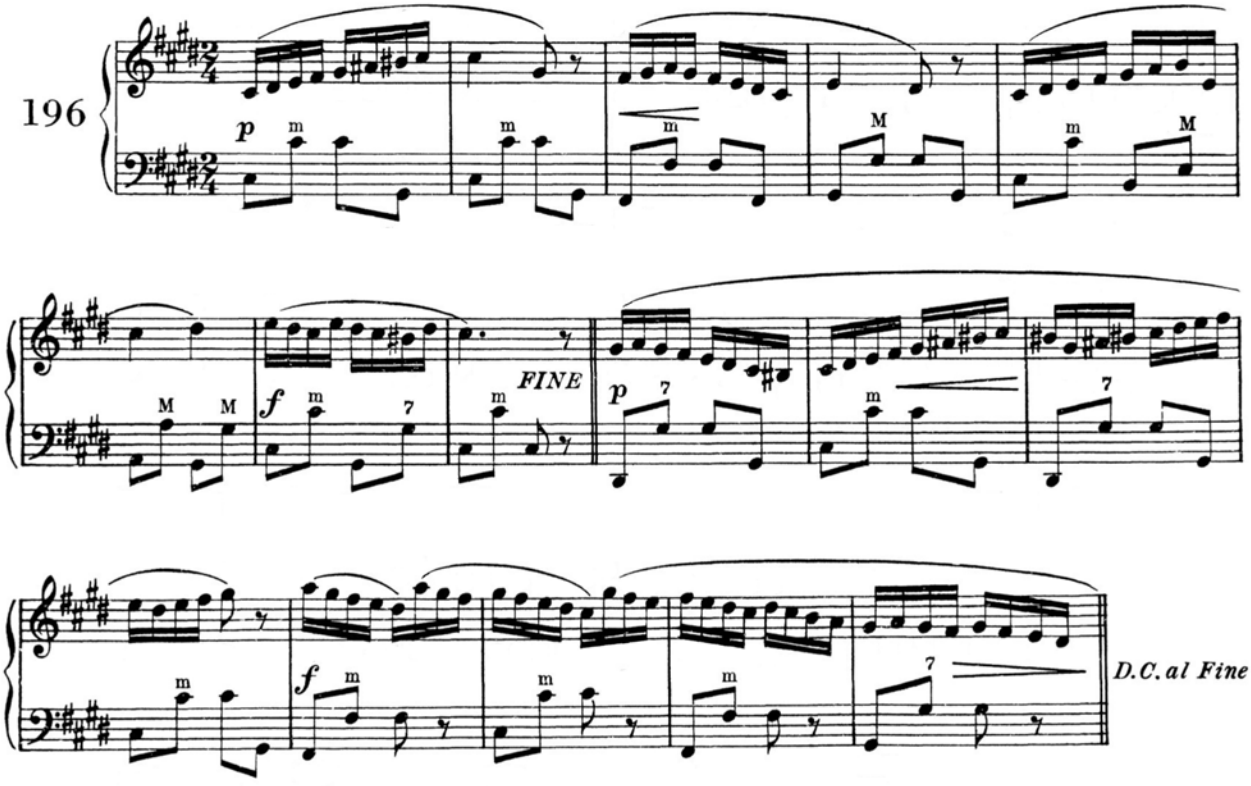


**CORALE** | ***CHORALE*** | **CORAL**

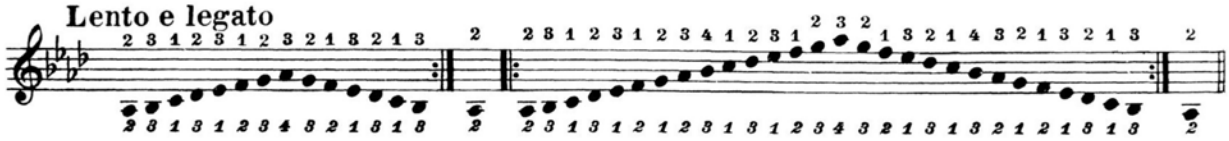
**Lento e legato**



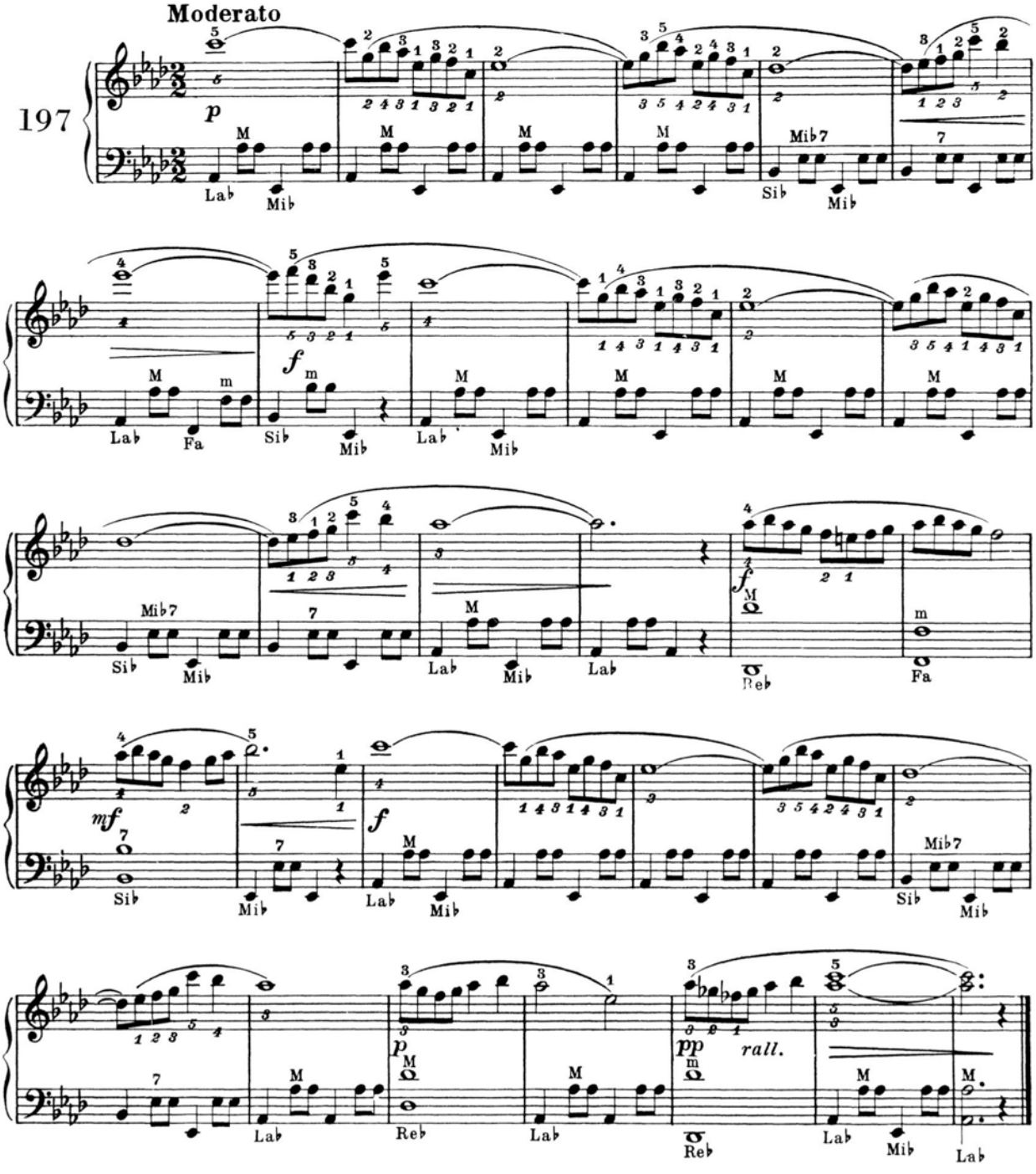

**Andante con moto**



**SCALA DI LA ♭ MAGGIORE** *A ♭ MAJOR SCALE* **ESCALA DE LA ♭ MAYOR**

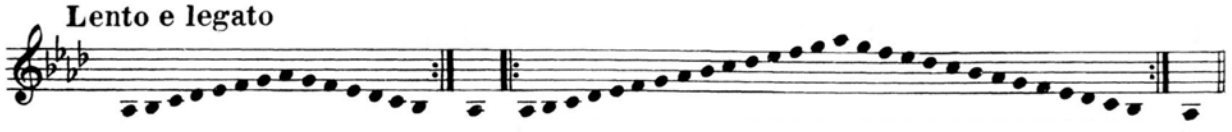



**CANZONE** *SONG* **CANCIÓN**



SCALA DI LA ♭ MAGGIORE — *A ♭ MAJOR SCALE* — ESCALA DE LA ♭ MAYOR

Lento e legato



CANZONE — *SONG* — CANCIÓN

Moderato

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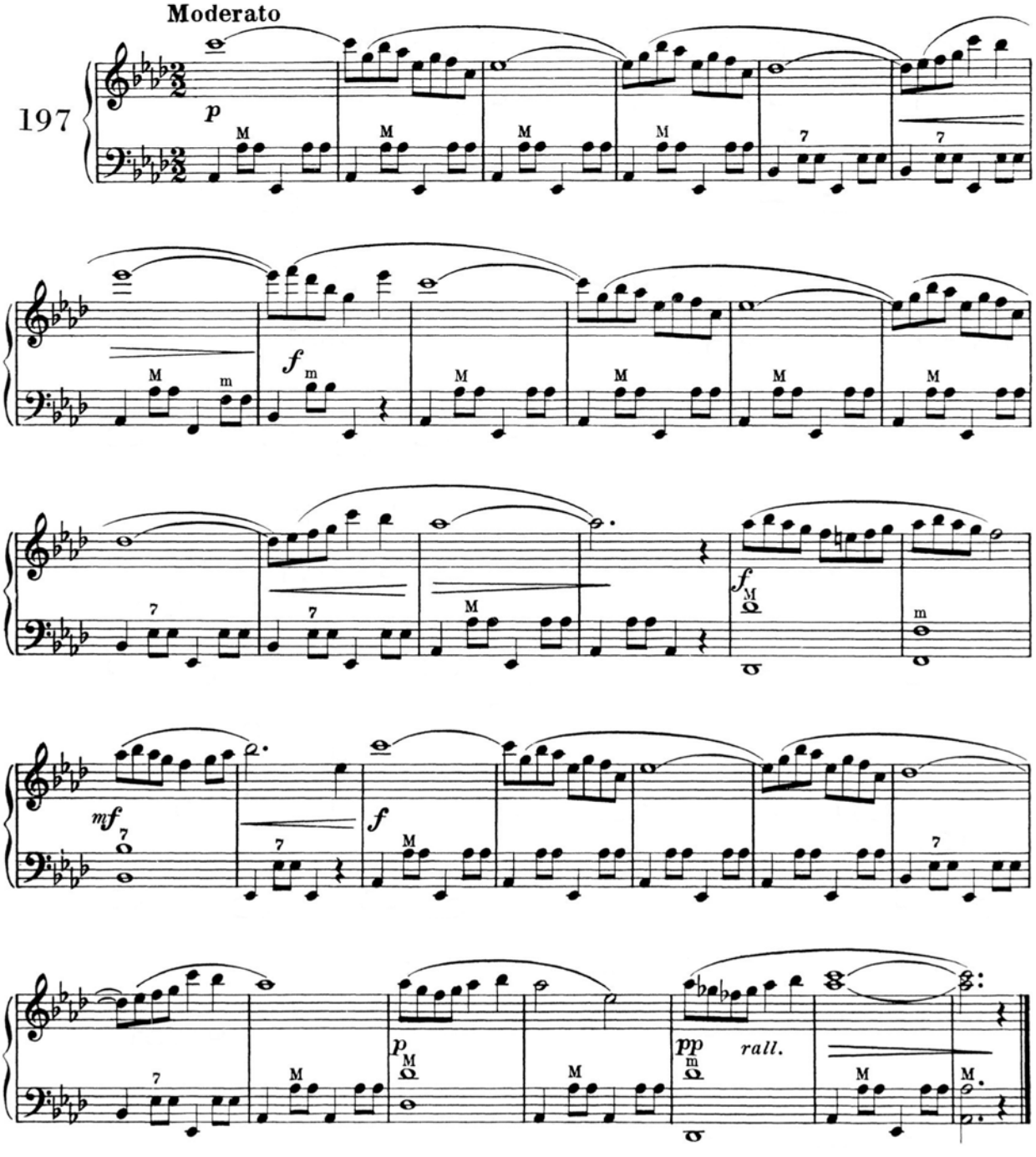
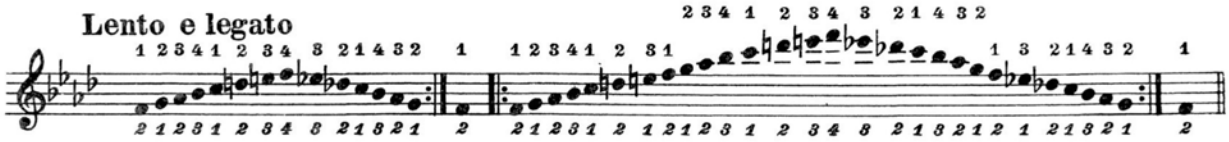
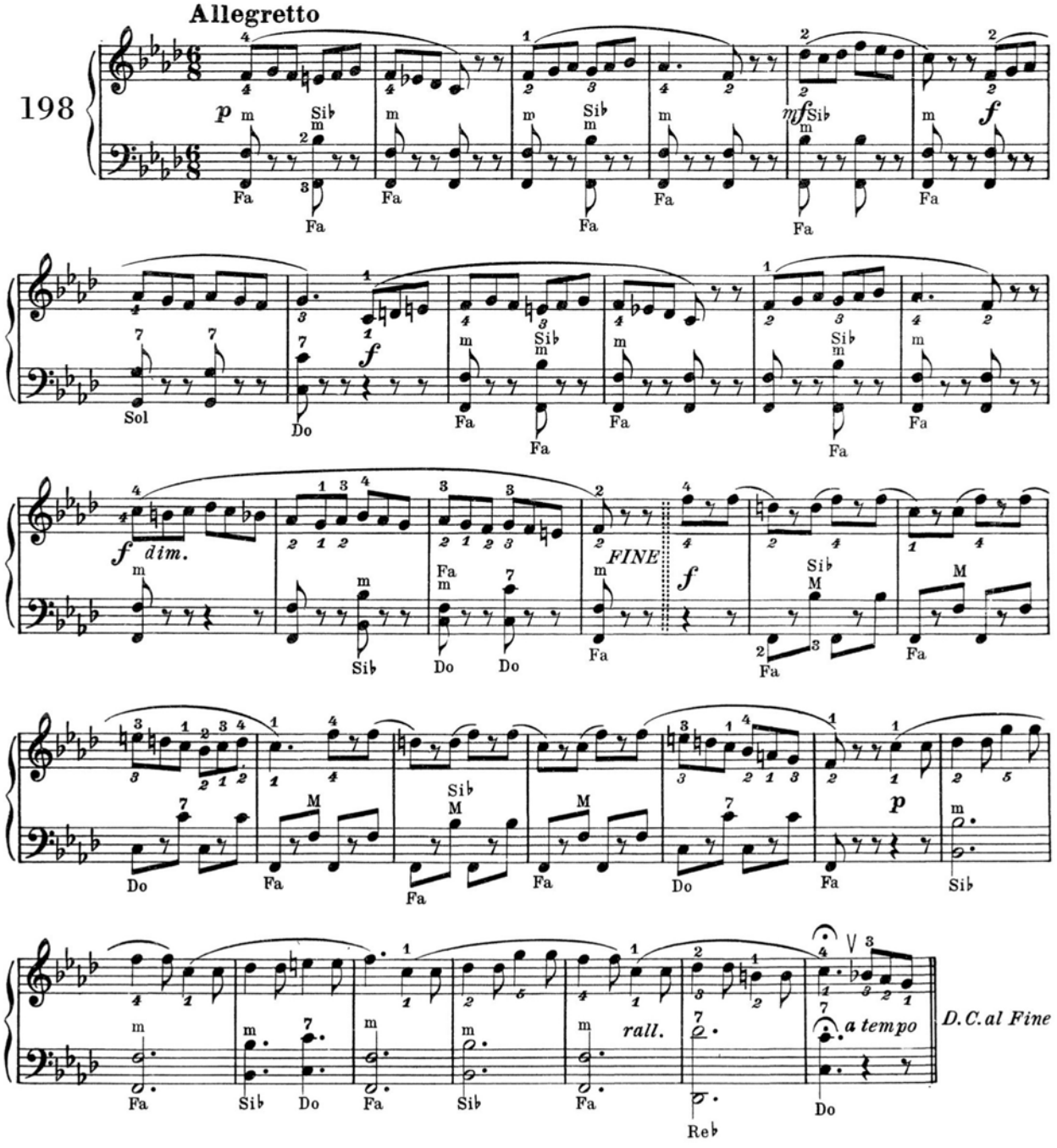


**SCALA DI FA MINORE MELODICA** | ***F MELODIC MINOR SCALE*** | **ESCALA DE FA MENOR MELÓDICA**

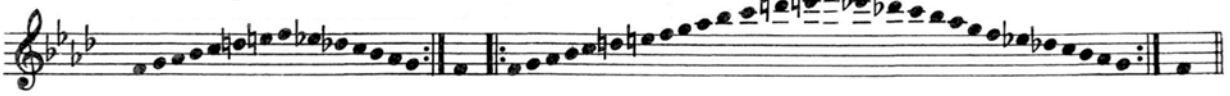



**TARANTELLA** | ***TARANTELLA*** | **TARANTELA**



**SCALA DI FA MINORE MELODICA** | ***F MELODIC MINOR SCALE*** | **ESCALA DE FA MENOR MELÓDICA**

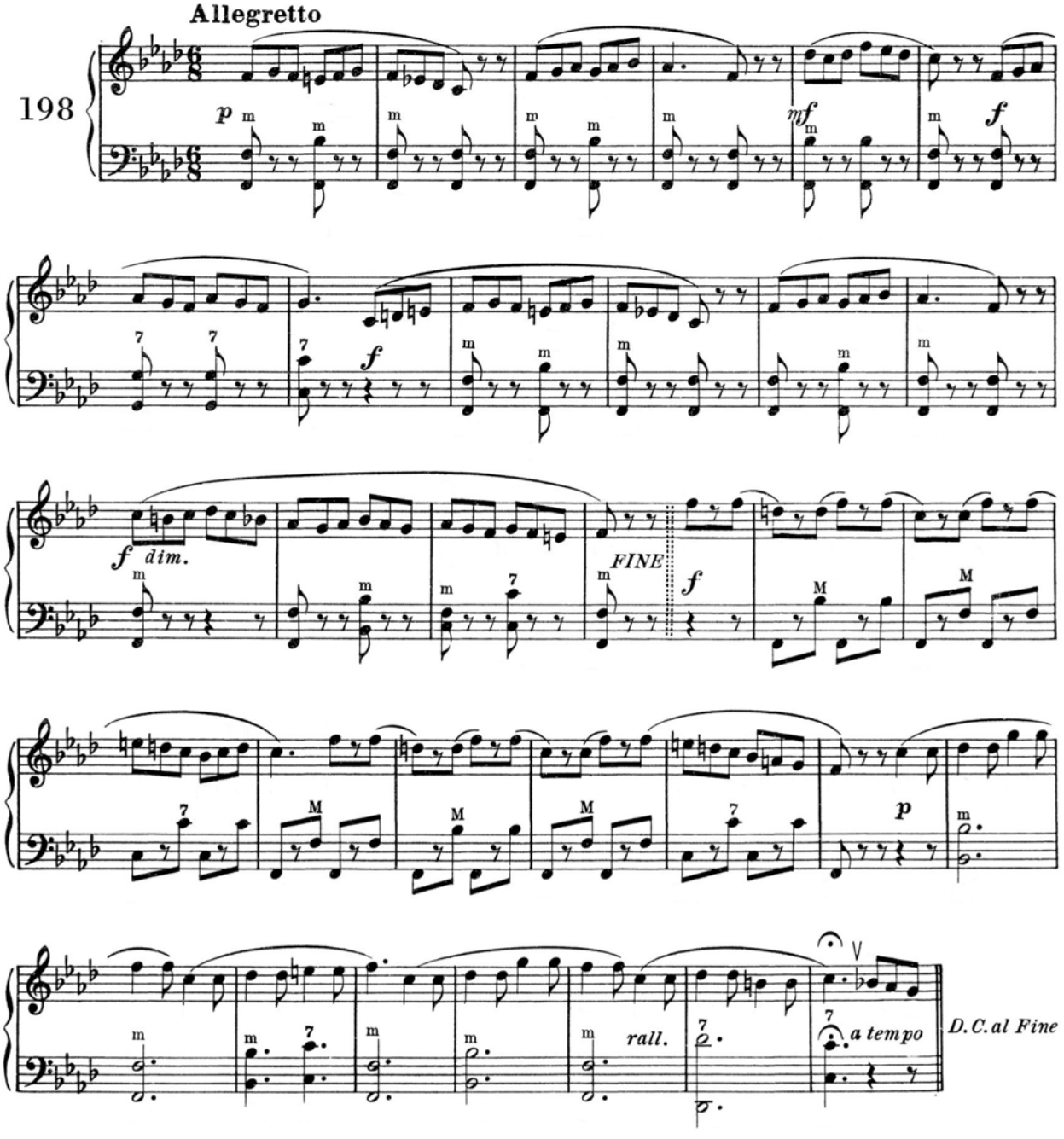
**Lento e legato**



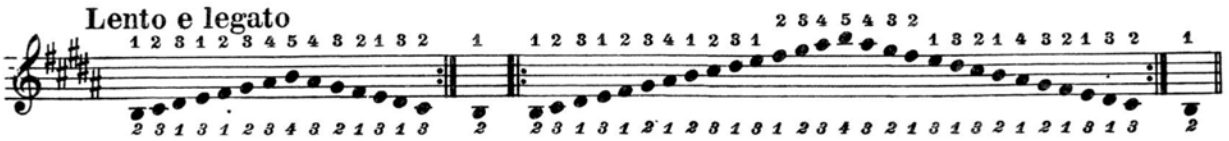
**TARANTELLA** | ***TARANTELLA*** | **TARANTELA**

**Allegretto**

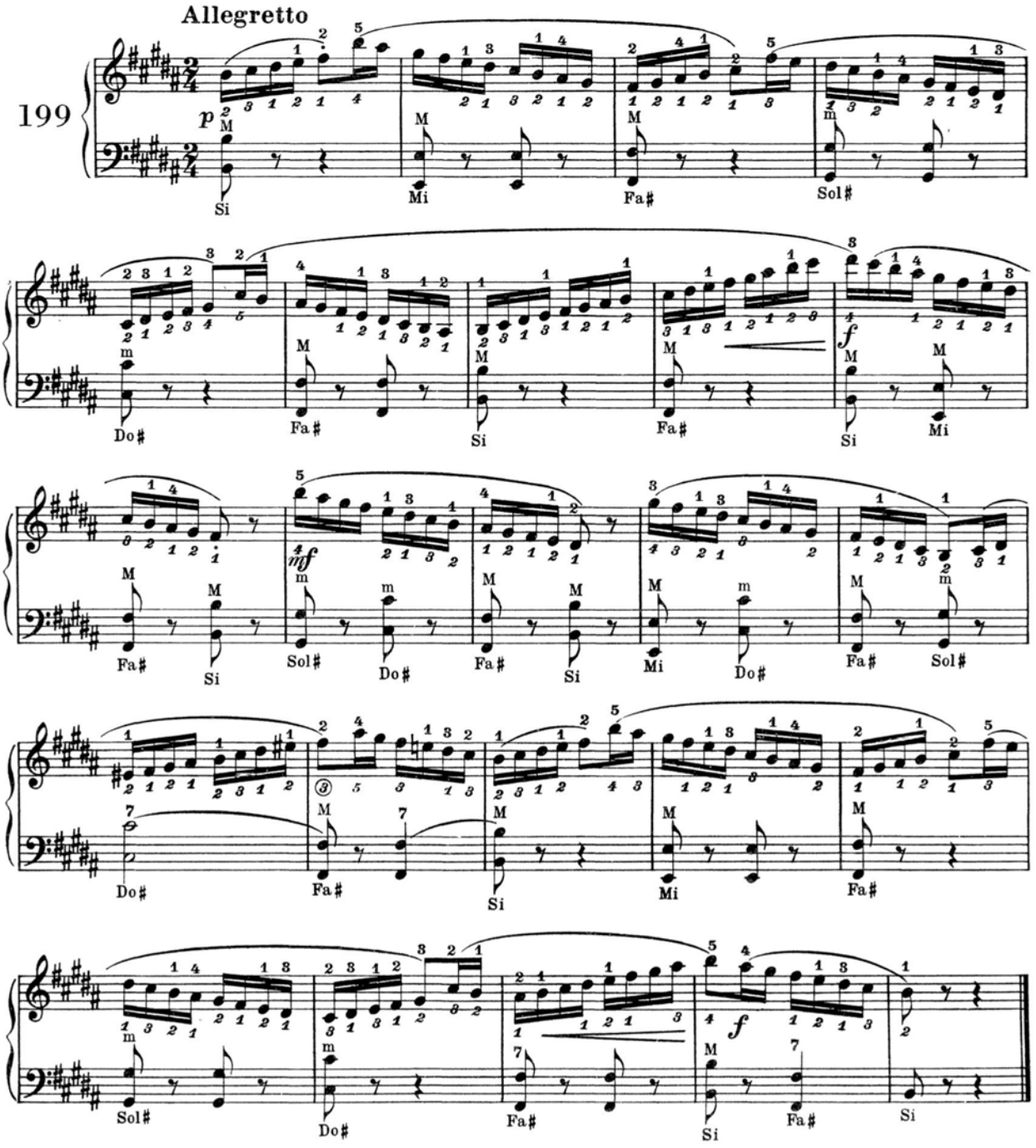
198



**SCALA DI SI MAGGIORE** *B MAJOR SCALE* **ESCALA DE SI MAYOR**

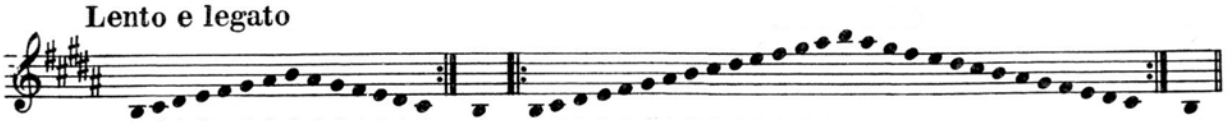



**SFIORANDO LA TASTIERA** *KEYBOARD CAPERS* **ACARICIANDO EL TECLADO**



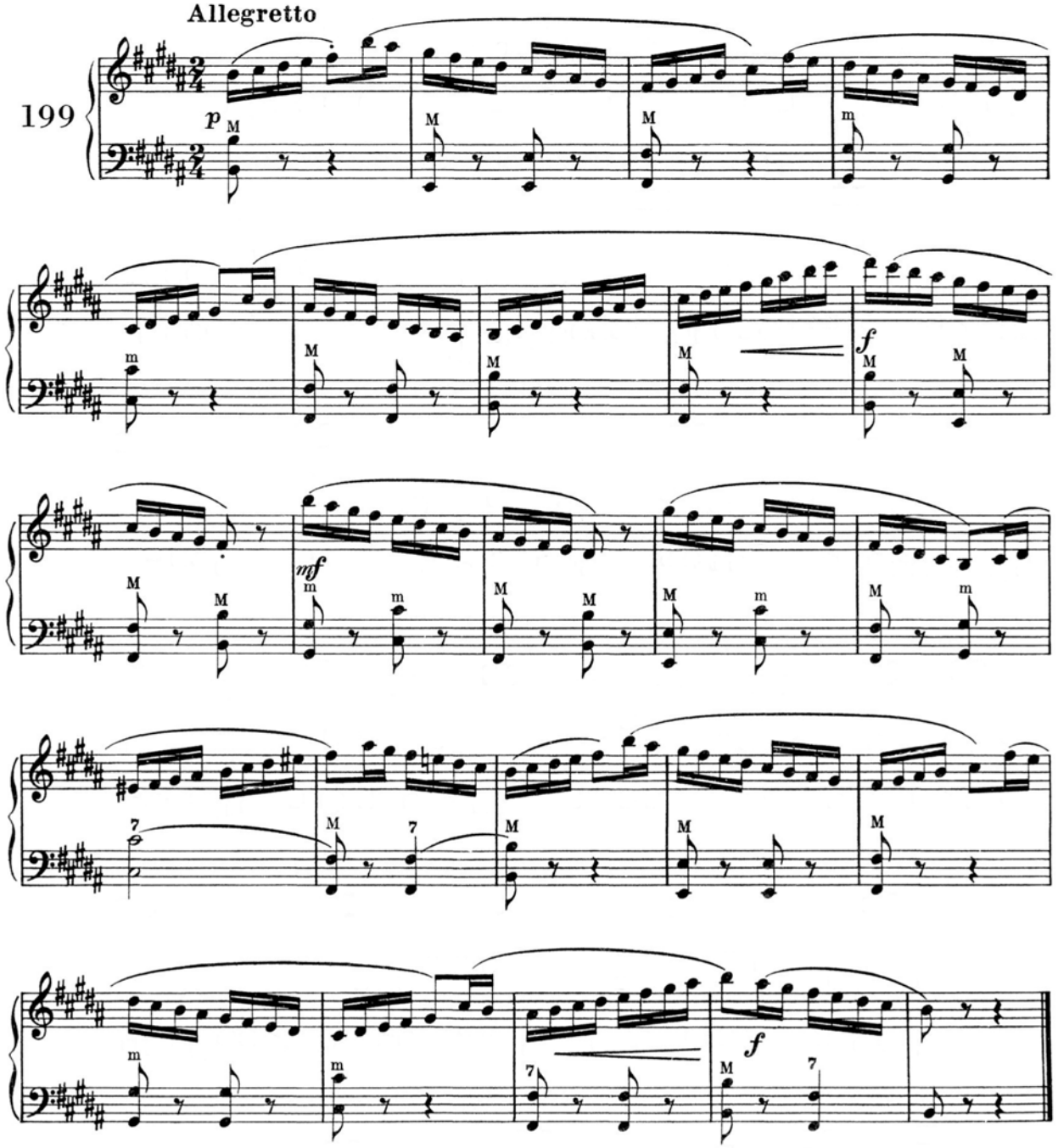
**SCALA DI SI MAGGIORE** *B MAJOR SCALE* **ESCALA DE SI MAYOR**

Lento e legato

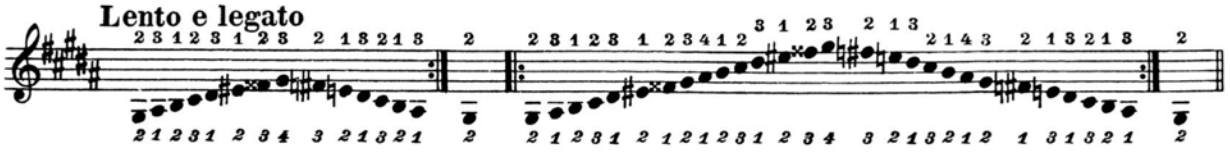


**SFIORANDO LA TASTIERA** *KEYBOARD CAPERS* **ACARICIANDO EL TECLADO**

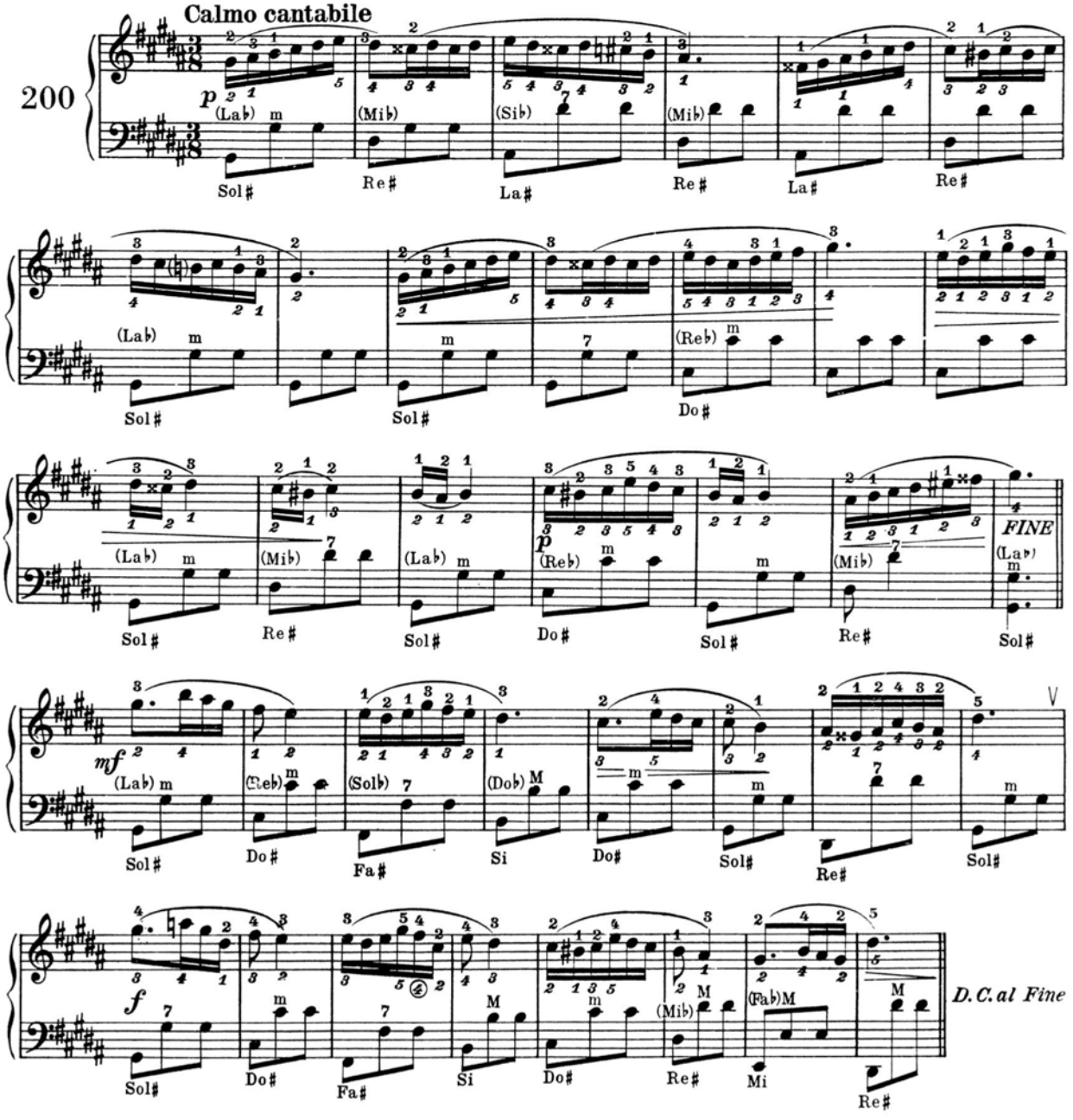
Allegretto



**SCALA DI SOL ♯ MINORE MELODICA** | ***G ♯ MELODIC MINOR SCALE*** | **ESCALA DE SOL ♯ MENOR MELÓDICA**




**VECCHIA NAPOLI** | ***OLD NAPLES*** | **VIEJA NAPOLES**



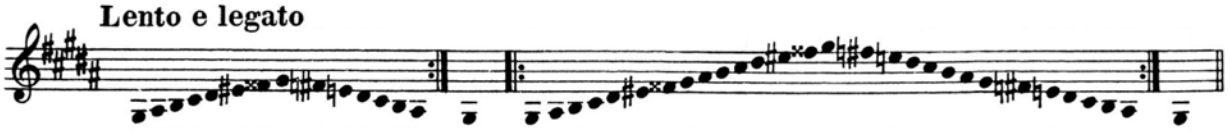

*N.B.* - Questo esercizio non è eseguibile con strumenti fino a 60 bassi.
Con strumenti fino a 80 e 96 bassi eseguire con la mano sinistra nella posizione di La ♭ - Mi ♭ - Re ♭ - Sol ♭ ecc.

N.B. - *This exercise is not playable on instruments with less than 60 basses.*
*On instruments with 80 and 96 basses, play the lefthand in the positions of A ♭ - E ♭ - D ♭ - G ♭.*

*N.B.* - Este ejercicio no se puede hacer con instrumentos que tengan menos de 60 bajos. Con instrumentos de 80 y 96 bajos, seguir con la mano izquierda en la posición de La ♭ - Mi ♭ - Re ♭ - Sol ♭ etc.

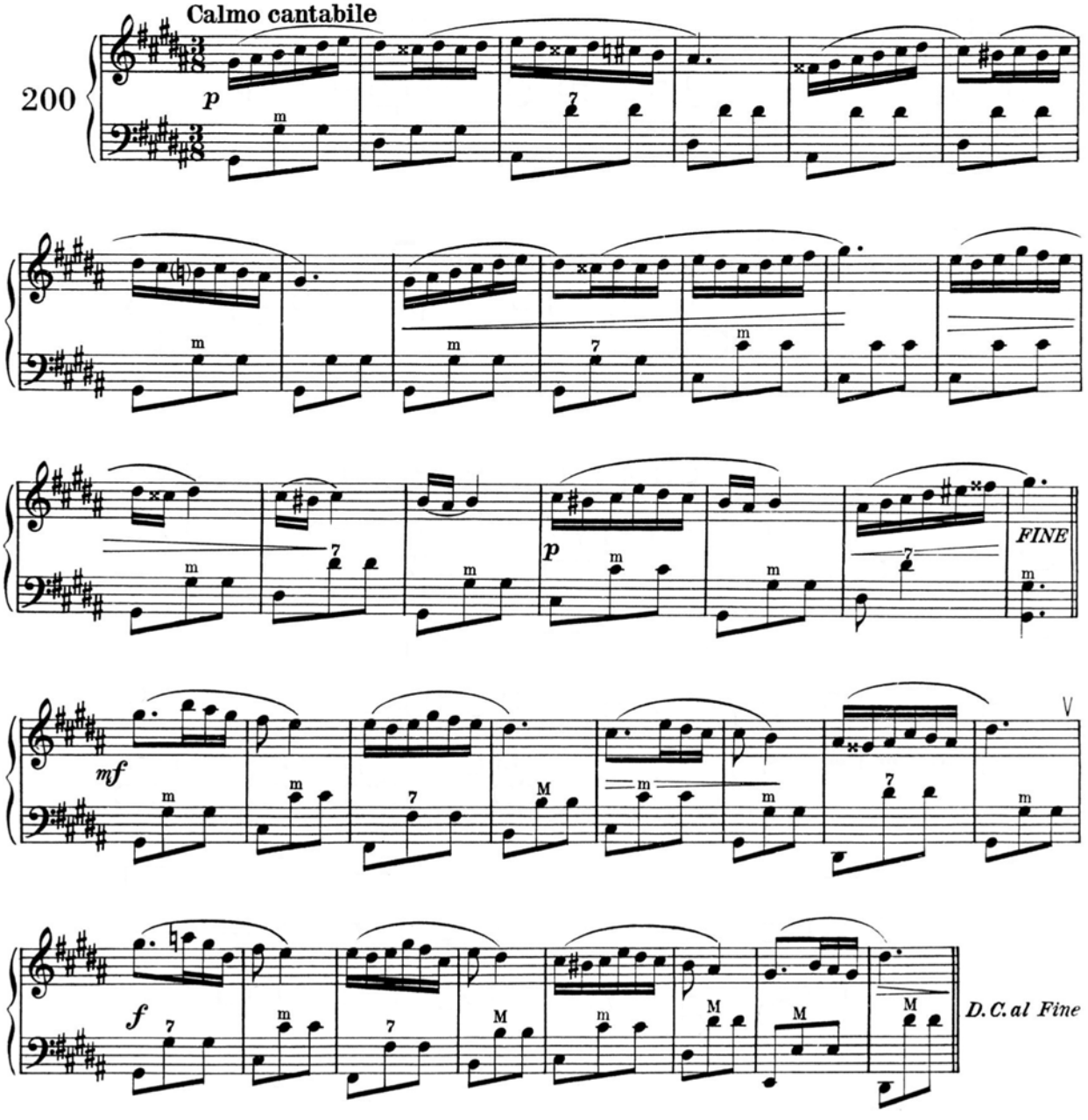
**SCALA DI SOL ♯ MINORE MELODICA** | ***G ♯ MELODIC MINOR SCALE*** | **ESCALA DE SOL ♯ MENOR MELÓDICA**

**Lento e legato**



**VECCHIA NAPOLI** | ***OLD NAPLES*** | **VIEJA NAPOLES**

**Calmo cantabile**

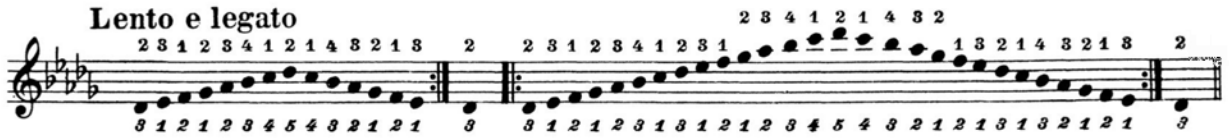



*N.B.* - Questo esercizio non è eseguibile con strumenti fino a 60 bassi.
Con strumenti fino a 80 e 96 bassi eseguire con la mano sinistra nella posizione di La ♭ - Mi ♭ - Re ♭ - Sol ♭ ecc.

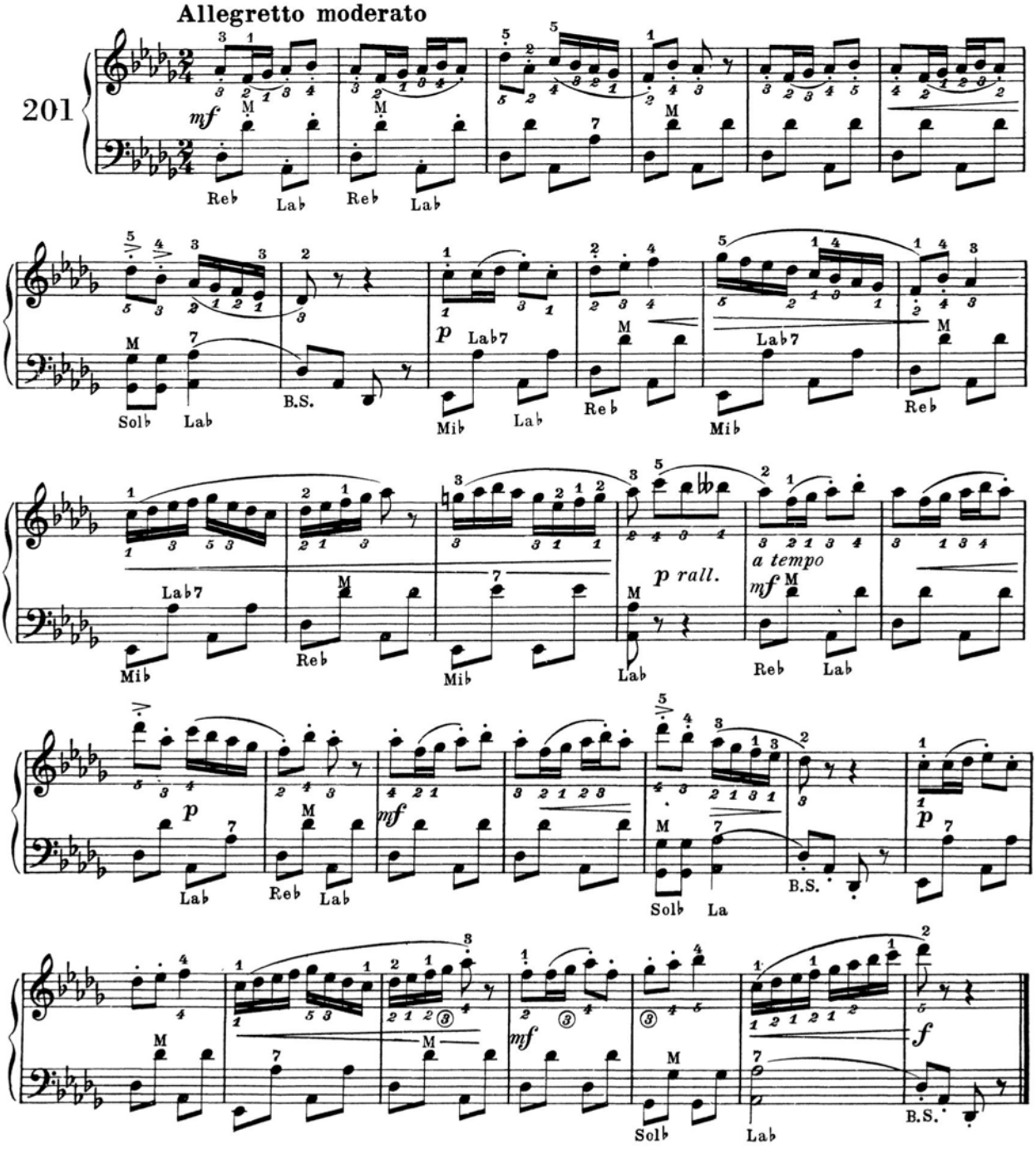
N.B. - *This exercise is not playable on instruments with less than 60 basses.*
*On instruments with 80 and 96 basses, play the lefthand in the positions of A ♭ - E ♭ - D ♭ - G ♭.*

*N.B.* - Este ejercicio no se puede hacer con instrumentos que tengan menos de 60 bajos. Con instrumentos de 80 y 96 bajos, seguir con la mano izquierda en la posición de La ♭ - Mi ♭ - Re ♭ - Sol ♭ etc.

**SCALA DI RE ♭ MAGGIORE** *D ♭ MAJOR SCALE* **ESCALA DE RE ♭ MAYOR**

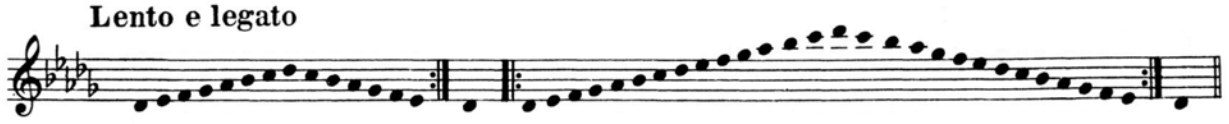



**GIOCHI DI MARIONETTE** *MARIONNETTES AT PLAY* **JUEGOS DE MARIONETAS**



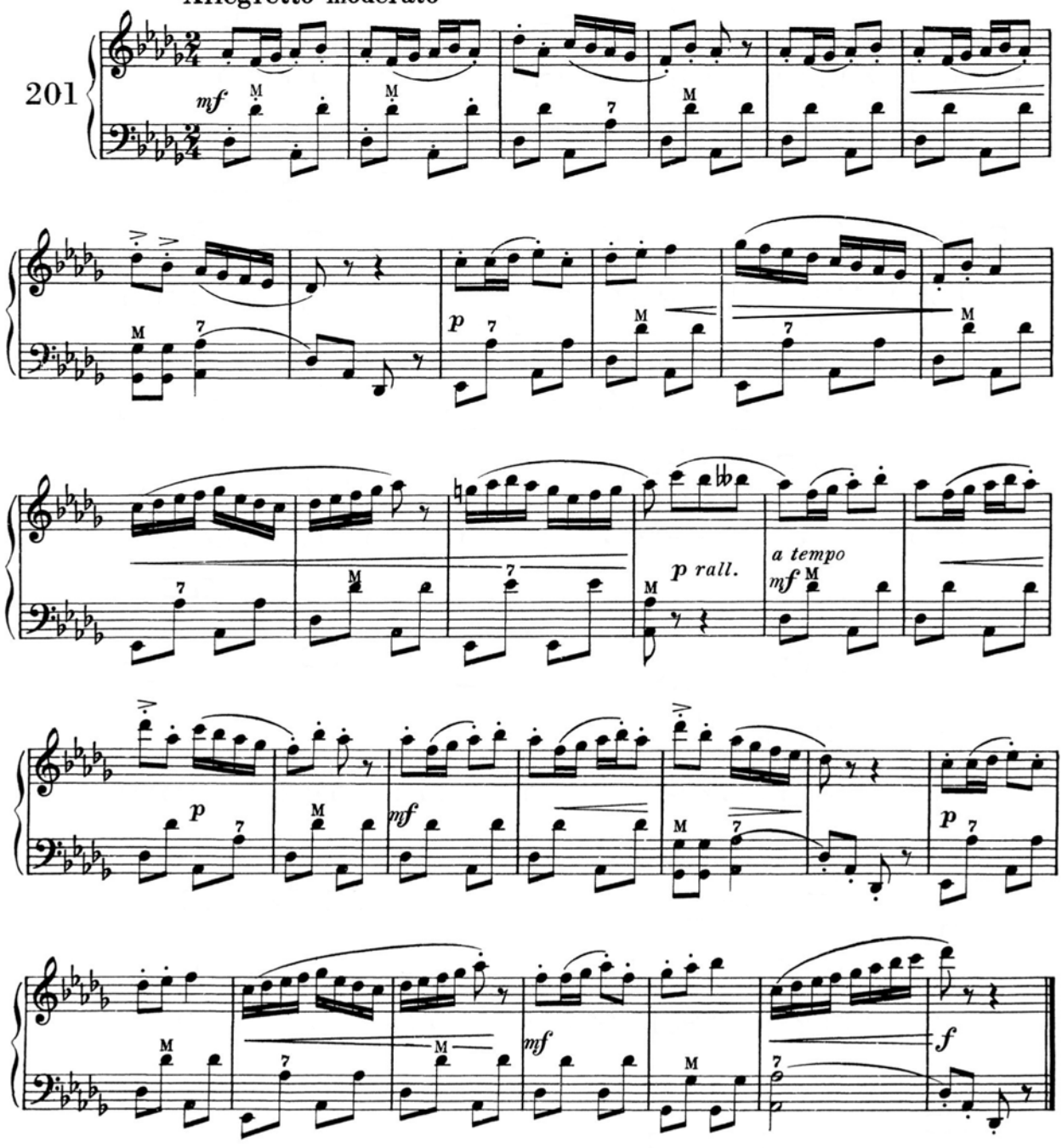
**SCALA DI RE ♭ MAGGIORE** *D ♭ MAJOR SCALE* **ESCALA DE RE ♭ MAYOR**

**Lento e legato**

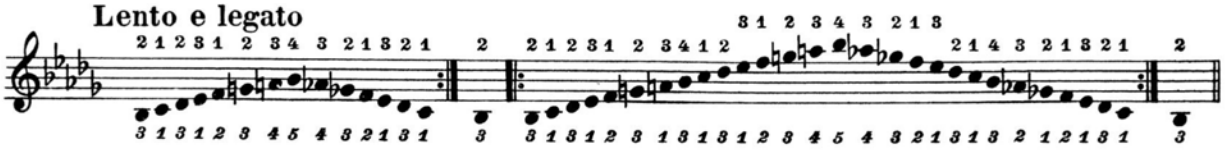


**GIOCHI DI MARIONETTE** *MARIONNETTES AT PLAY* **JUEGOS DE MARIONETAS**

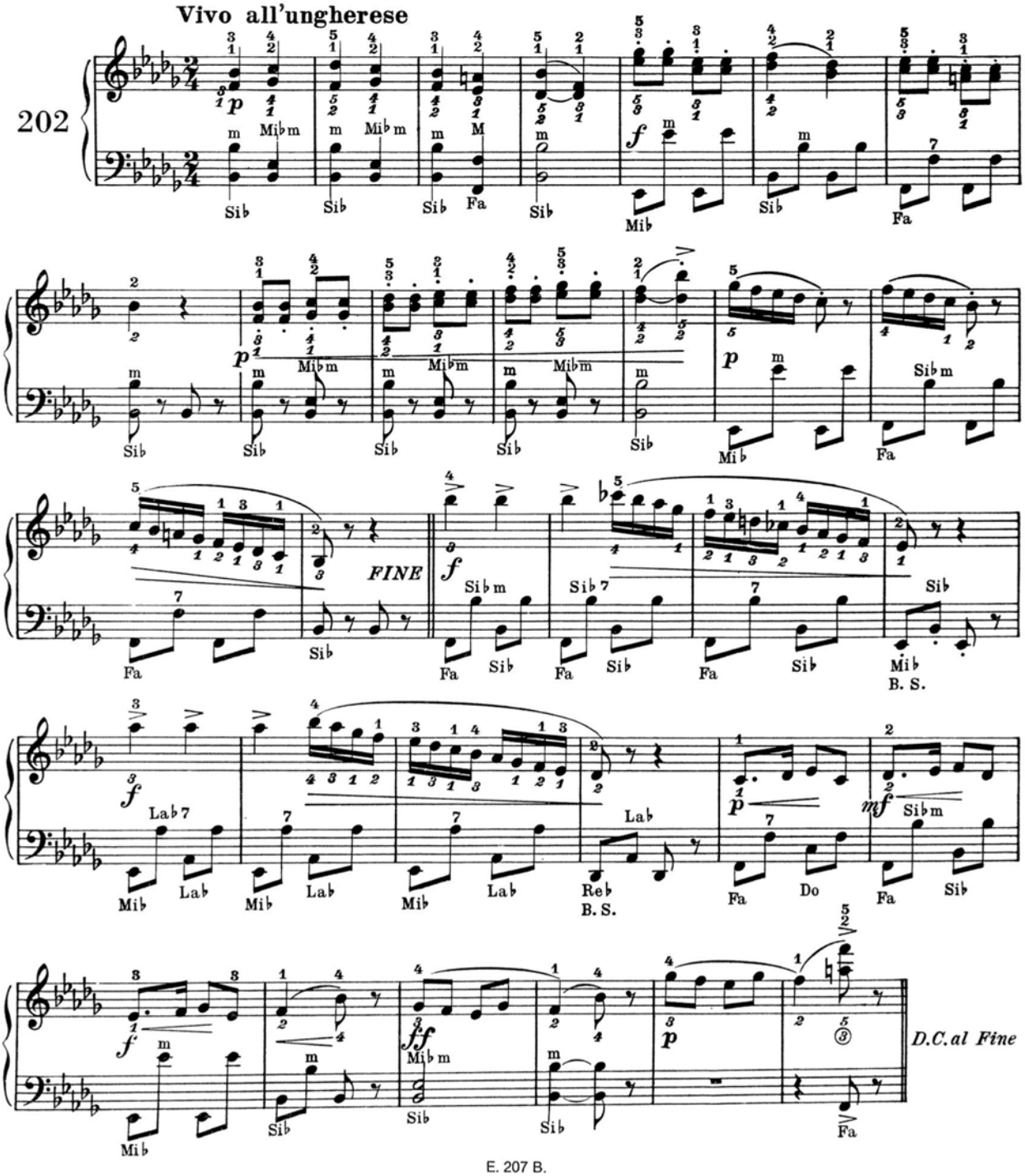
**Allegretto moderato**



**SCALA DI SI ♭ MINORE MELODICA** | ***B ♭ MELODIC MINOR SCALE*** | **ESCALA DE SI ♭ MENOR MELÓDICA**

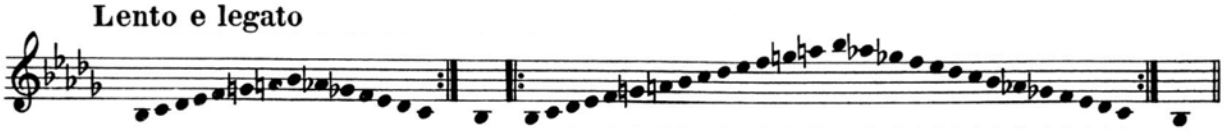



**RICORDI D'UNGHERIA** | ***HUNGARIAN MEMORIES*** | **REQUERDOS DE HUNGRIA**



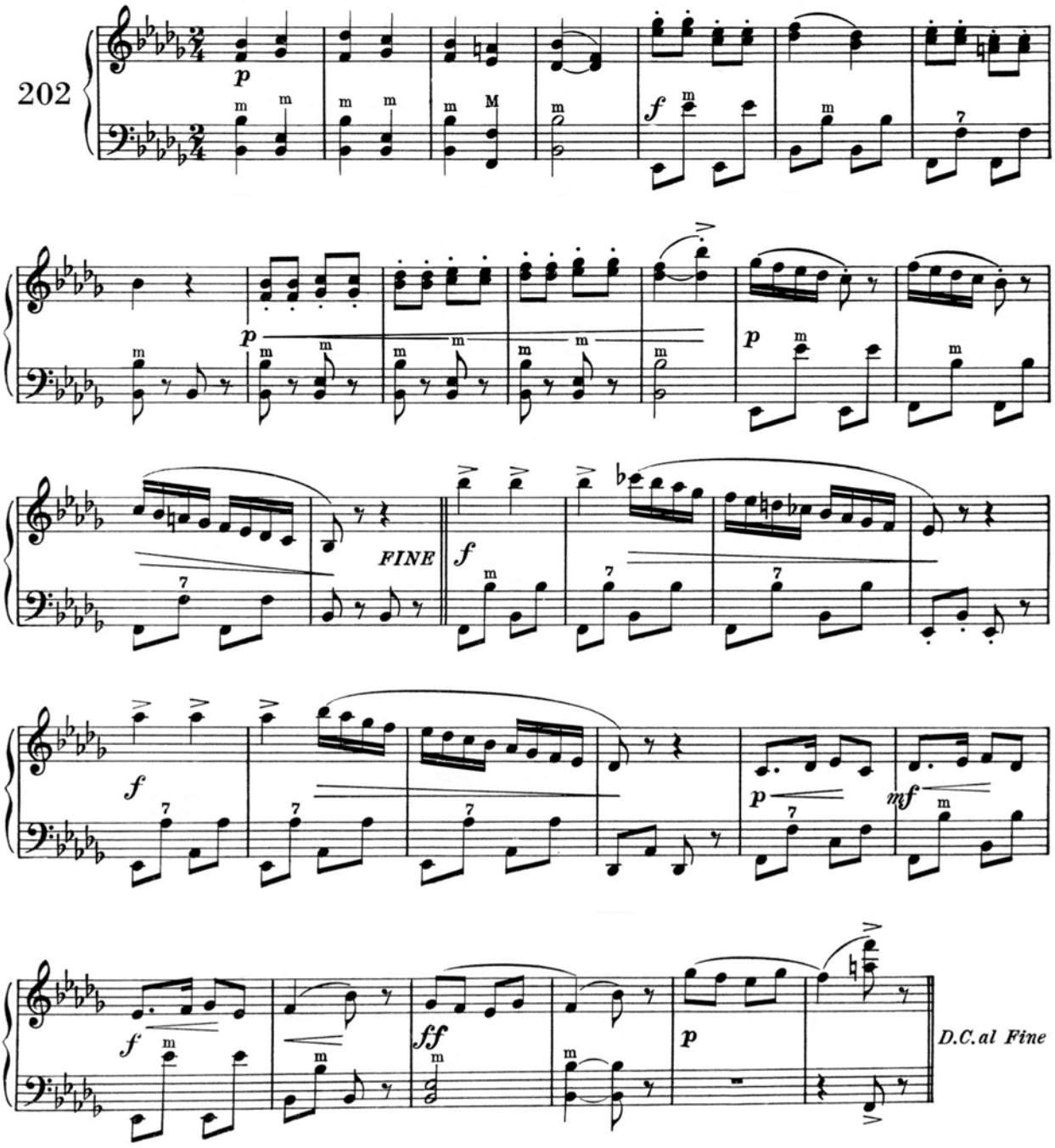
**SCALA DI SI ♭ MINORE MELODICA** | ***B ♭ MELODIC MINOR SCALE*** | **ESCALA DE SI ♭ MENOR MELÓDICA**

**Lento e legato**

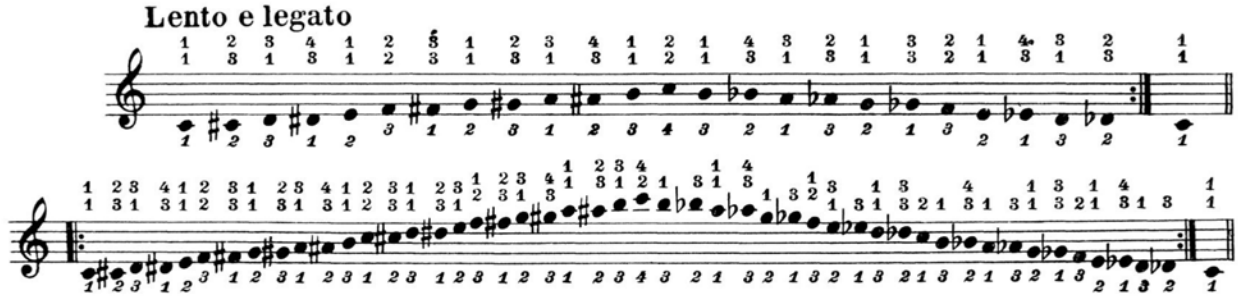


**RICORDI D'UNGHERIA** | ***HUNGARIAN MEMORIES*** | **REQUERDOS DE HUNGRIA**

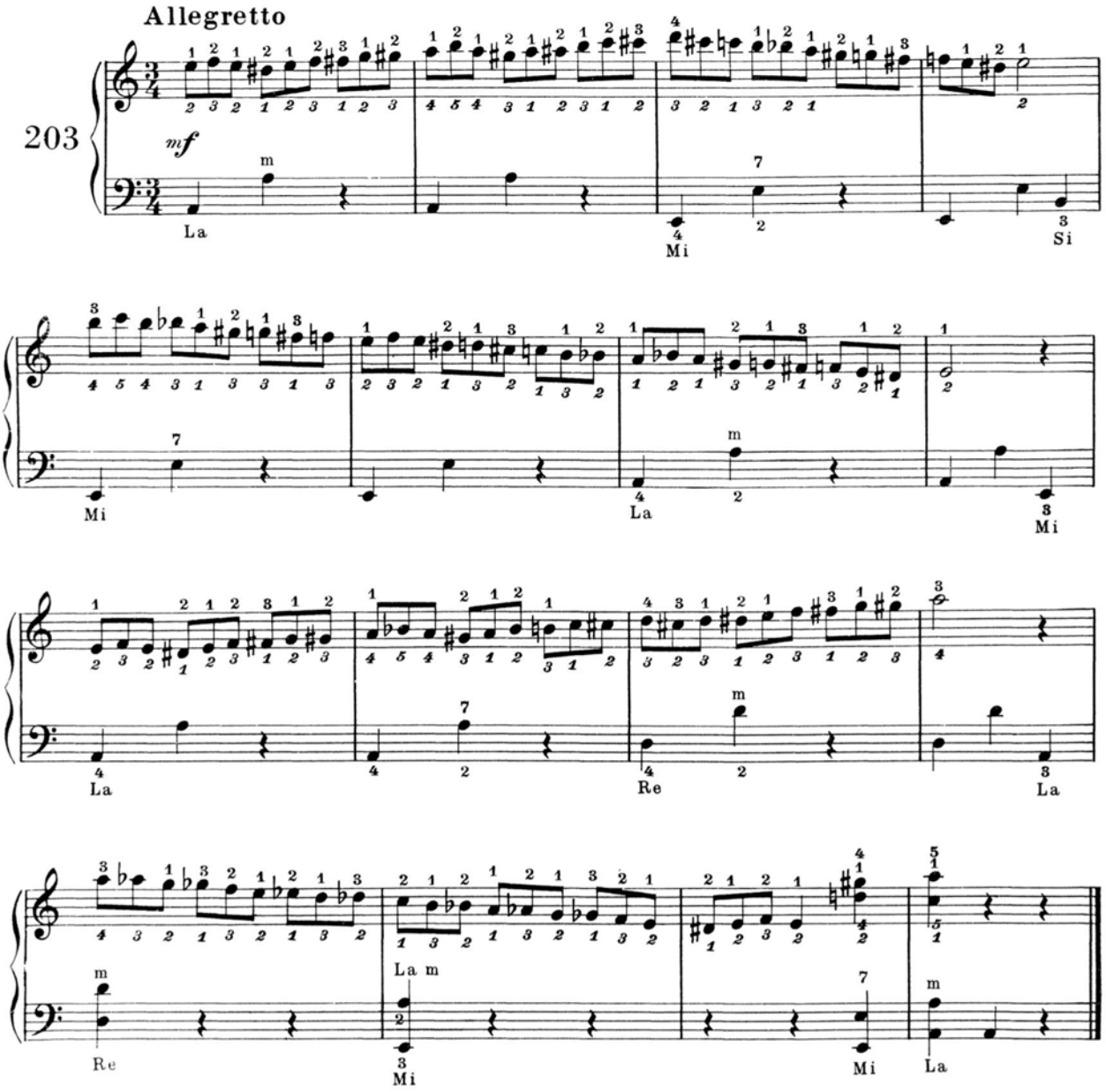
**Vivo all'ungherese**



**SCALA CROMATICA** *CHROMATIC SCALE* **ESCALA CROMÁTICA**

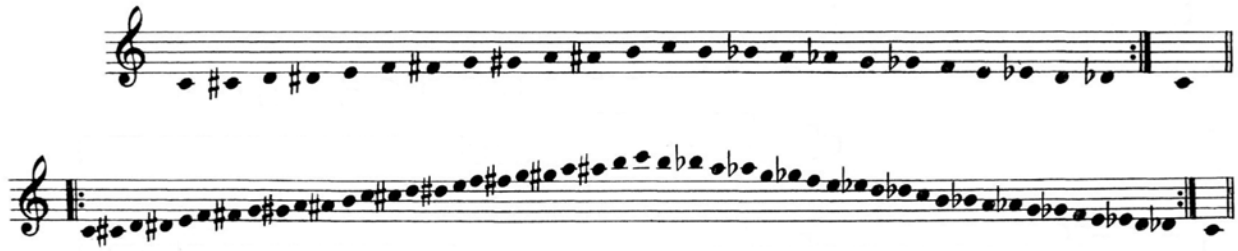



**STUDIO CROMATICO** *CHROMATIC STUDY* **ESTUDIO CROMÁTICO**



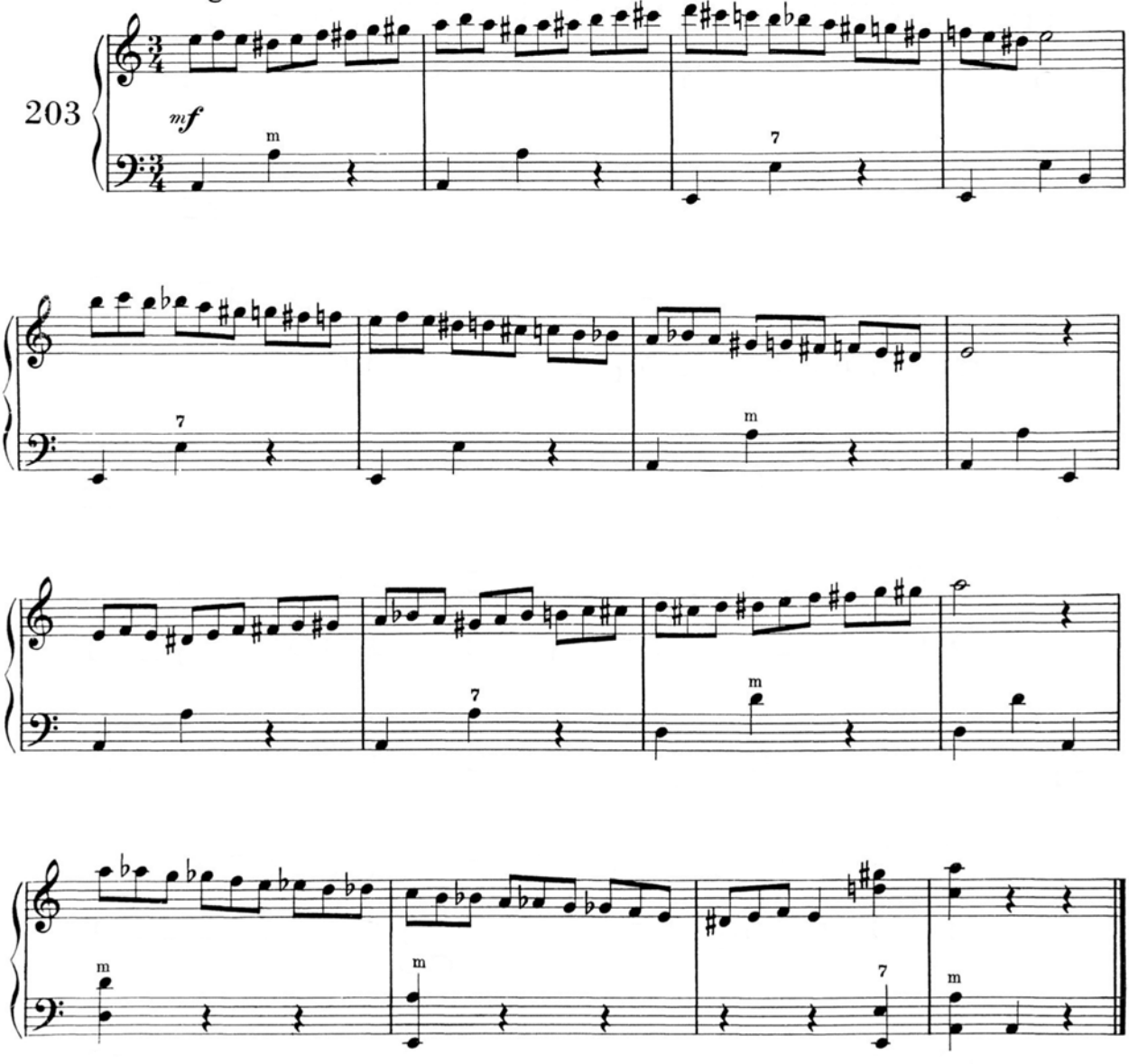
**SCALA CROMATICA** ***CHROMATIC SCALE*** **ESCALA CROMÁTICA**

**Lento e legato**



**STUDIO CROMATICO** ***CHROMATIC STUDY*** **ESTUDIO CROMÁTICO**

**Allegretto**



# CAPITOLO XVI *CHAPTER XVI* CAPÍTULO XVI

## CONTRABBASSI

*a*) Si trovano nella prima fila (lato del mantice) disposti come i bassi fondamentali a distanza di quinte.

*b*) In rapporto ai bassi fondamentali si trovano alla distanza di una terza maggiore superiore, e sono disposti nella stessa linea diagonale.

*c*) I contrabbassi si scrivono nella stessa estensione dei bassi fondamentali e, per distinguerli da questi ultimi, si indicano con un trattino posto sotto i numeri della diteggiatura.

*N.B.* - In molti casi sono indicate due diteggiature lasciando all'insegnante il compito di scegliere la più adatta alla mano dell'allievo.

ESERCIZI PER LO SPOSTAMENTO DELLO STESSO DITO DA UN BASSO AL RELATIVO CONTRABBASSO.

## *COUNTERBASSES*

a) *The buttons on the first row (nearest the bellows) are the Counterbasses. They progress in fifths like the Fundamental basses.*

b) *The Counterbasses are the Major Thirds of the Fundamentals in the same row.*

c) *The Counterbasses are written in the same way as the Fundamental basses but are distinguished from them by a small line being placed beneath the fingering.*

N.B. - *In certain cases we have indicated two fingerings for teachers to choose from so that either one or the other can be adapted to suit the student's hand,*

*EXERCISES ON THE MOVING OF THE SAME FINGER FROM A BASS TO ITS CORRESPONDING COUNTERBASS.*

## CONTRABAJOS

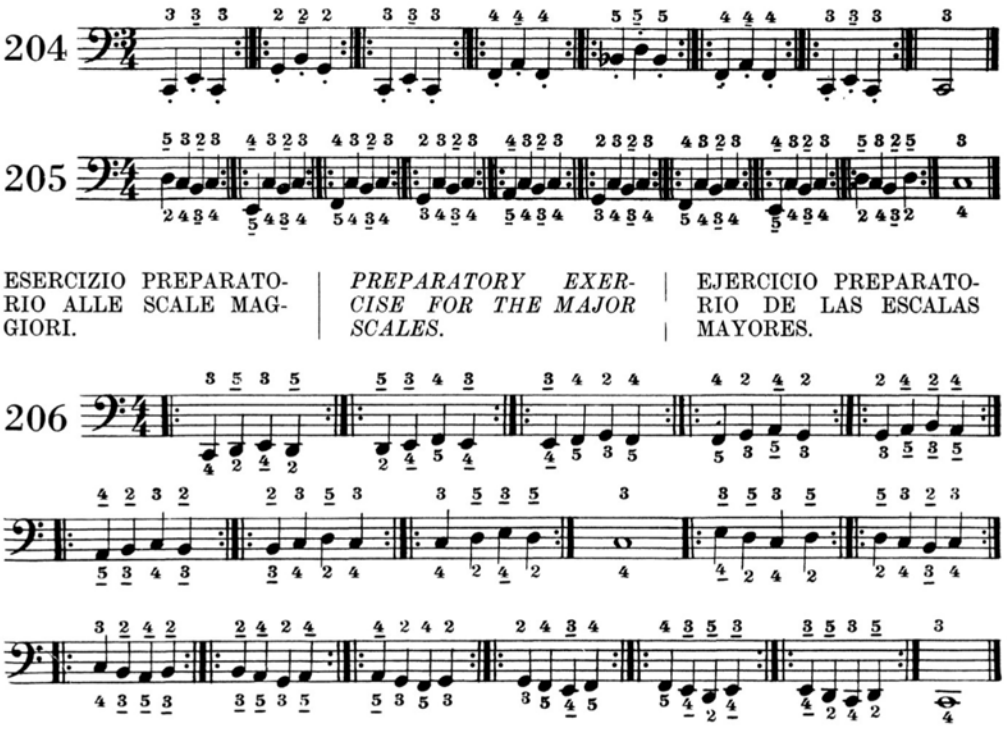
*a*) En la primiera hilera de botones del lado del fuelle se encuentran los contrabajos. Sus notas se hallan a una distancia de quinta en quinta como en los bajos fundamentales.

*b*) Frente a los bajos fundamentales están dispuestos a la distancia de une tercera mayor superior y se encuentran en los mismo orden diagonal.

*c*) Los contrabajos se escriben en la misma extensión que los bajos fundamentales y para distinguirlos de estos últimos se indican con una raya puesta debajo de los números.

*N.B.* - En algunos casos están indicadas las dos posiciones, dejando al profesor la libertad de escoger la que se adapta más al estudiante.

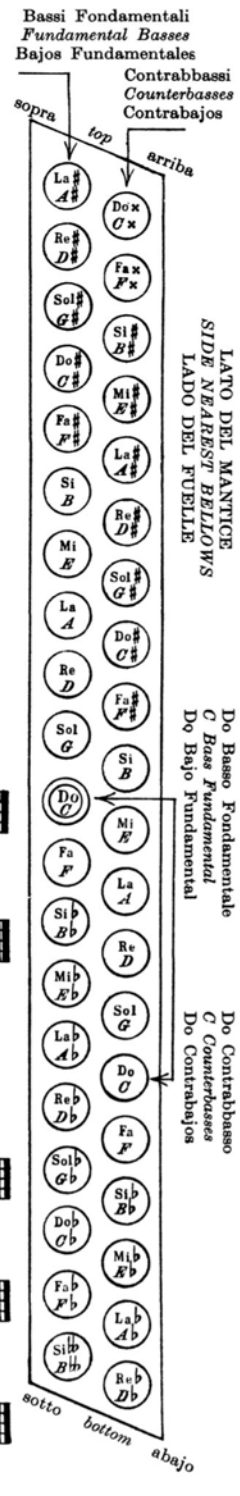
EJERCICIOS PARA EJECUTAR CON EL MISMO DEDO LOS BAIOS Y CONTRABAJOS CORRESPONDIENTES.




ESERCIZIO PREPARATORIO ALLE SCALE MAGGIORI.

*PREPARATORY EXERCISE FOR THE MAJOR SCALES.*

EJERCICIO PREPARATORIO DE LAS ESCALAS MAYORES.



# CAPITOLO XVI *CHAPTER XVI* CAPÍTULO XVI

### CONTRABBASSI

*a*) Si trovano nella prima fila (lato del mantice) disposti come i bassi fondamentali a distanza di quinte.

*b*) In rapporto ai bassi fondamentali si trovano alla distanza di una terza maggiore superiore, e sono disposti nella stessa linea diagonale.

*c*) I contrabbassi si scrivono nella stessa estensione dei bassi fondamentali e, per distinguerli da questi ultimi, si indicano con un trattino posto sotto i numeri della diteggiatura.

*N.B.* - In molti casi sono indicate due diteggiature lasciando all'insegnante il compito di scegliere la più adatta alla mano dell'allievo.

ESERCIZI PER LO SPOSTAMENTO DELLO STESSO DITO DA UN BASSO AL RELATIVO CONTRABBASSO.

### *COUNTERBASSES*

a) *The buttons on the first row (nearest the bellows) are the Counterbasses. They progress in fifths like the Fundamental basses.*

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N.B. - *In certain cases we have indicated two fingerings for teachers to choose from so that either one or the other can be adapted to suit the student's hand,*

*EXERCISES ON THE MOVING OF THE SAME FINGER FROM A BASS TO ITS CORRESPONDING COUNTERBASS.*

### CONTRABAJOS

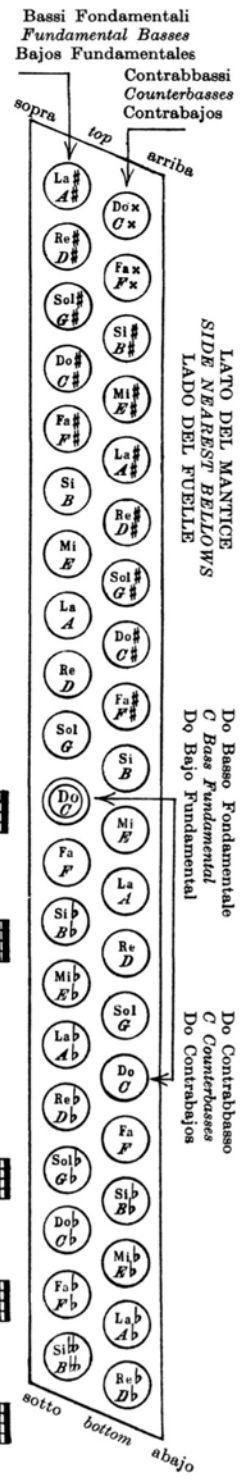
*a*) En la primiera hilera de botones del lado del fuelle se encuentran los contrabajos. Sus notas se hallan a una distancia de quinta en quinta como en los bajos fundamentales.

*b*) Frente a los bajos fundamentales están dispuestos a la distancia de une tercera mayor superior y se encuentran en los mismo orden diagonal.

*c*) Los contrabajos se escriben en la misma extensión que los bajos fundamentales y para distinguirlos de estos últimos se indican con una raya puesta debajo de los números.

*N.B.* - En algunos casos están indicadas las dos posiciones, dejando al profesor la libertad de escoger la que se adapta más al estudiante.

EJERCICIOS PARA EJECUTAR CON EL MISMO DEDO LOS BAIOS Y CONTRABAJOS CORRESPONDIENTES.

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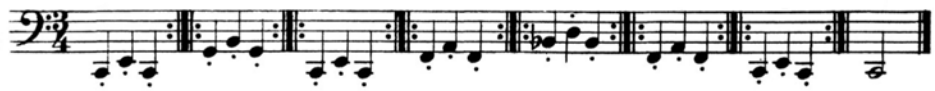
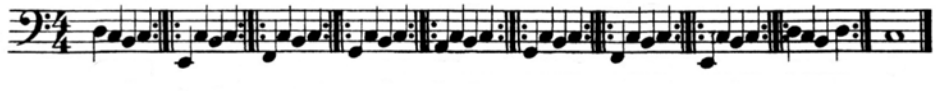


205

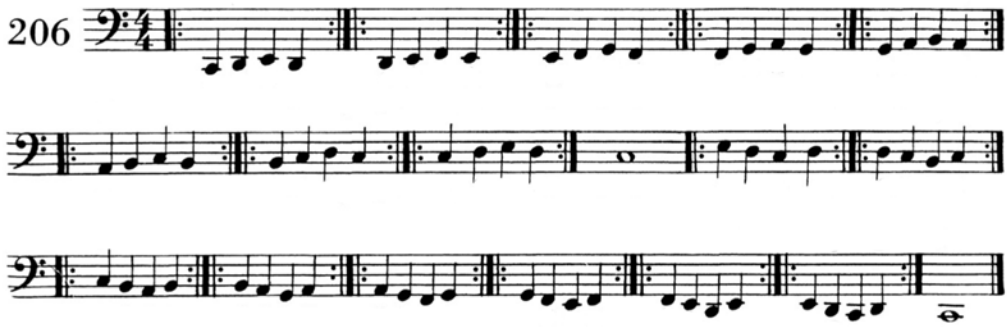


ESERCIZIO PREPARATORIO ALLE SCALE MAGGIORI.

*PREPARATORY EXERCISE FOR THE MAJOR SCALES.*

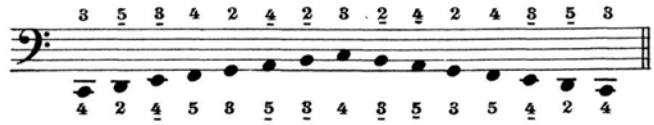
EJERCICIO PREPARATORIO DE LAS ESCALAS MAYORES.

206



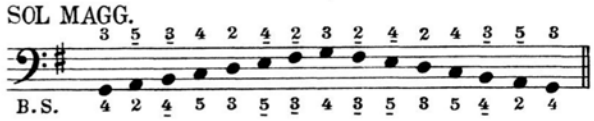
**SCALE MAGGIORI** | ***MAJOR SCALES*** | **ESCALAS MAYORES**

SCALA DI DO MAGGIORE
*C MAJOR SCALE*
ESCALA DE DO MAYOR

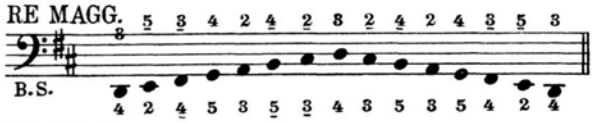


SCALE MAGGIORI con i ♯
*MAJOR SCALES with* ♯
ESCALAS MAYORES con los ♯

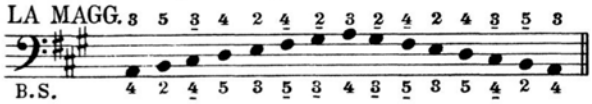
SOL MAGG.



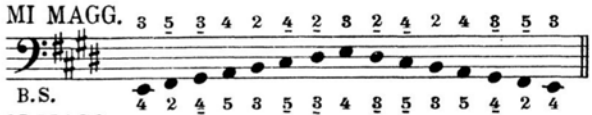
RE MAGG.



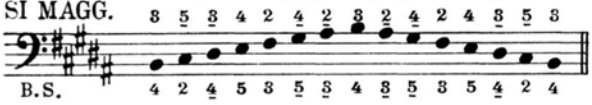
LA MAGG.



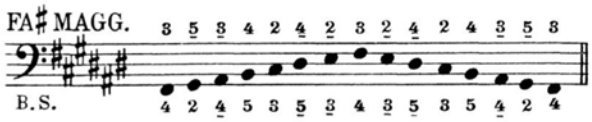
MI MAGG.



SI MAGG.

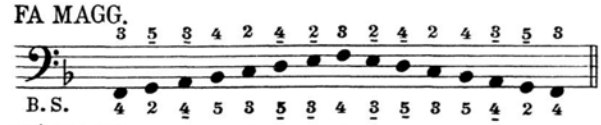


FA♯ MAGG.

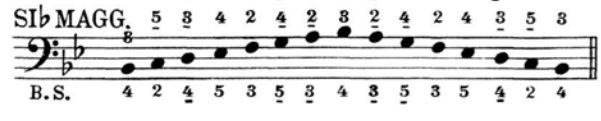


SCALE MAGGIORI con i ♭
*MAJOR SCALES with* ♭
ESCALAS MAYORES con los ♭

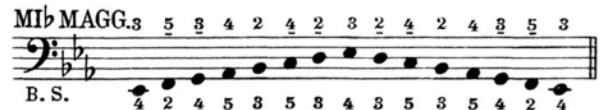
FA MAGG.



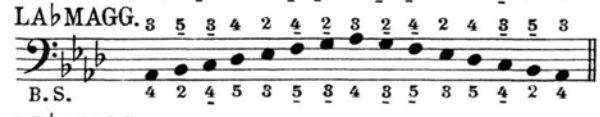
SI♭ MAGG.



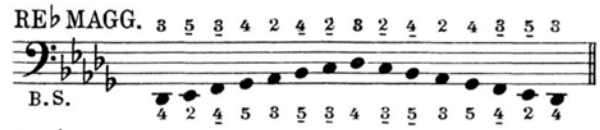
MI♭ MAGG.



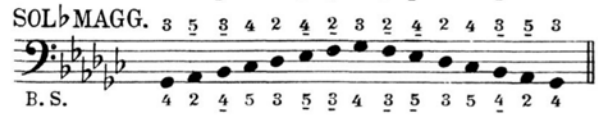
LA♭ MAGG.



RE♭ MAGG.

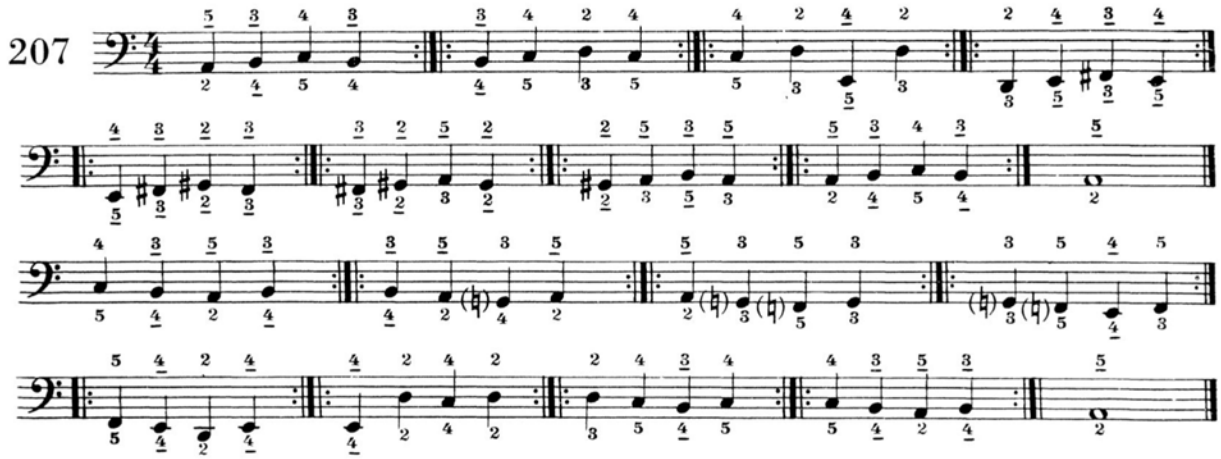


SOL♭ MAGG.



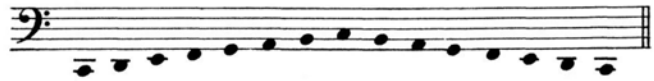
ESERCIZIO PREPARATORIO ALLE SCALE MINORI MELODICHE. | *PREPARATORY EXERCISE FOR MELODIC MINOR SCALES* | EJERCICIO PREPARATORIO A LAS ESCALAS MENORES MELODICAS

207



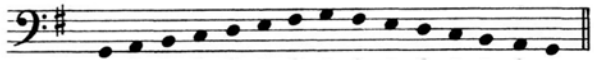
**SCALE MAGGIORI** | ***MAJOR SCALES*** | **ESCALAS MAYORES**

SCALA DI DO MAGGIORE
*C MAJOR SCALE*
ESCALA DE DO MAYOR



SCALE MAGGIORI con i ♯
*MAJOR SCALES with ♯*
ESCALAS MAYORES con los ♯

SOL MAGG.



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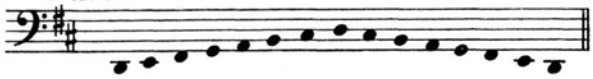

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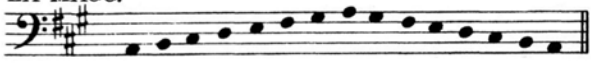
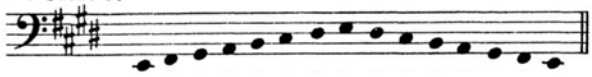


MI MAGG.



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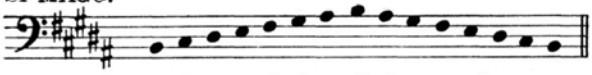

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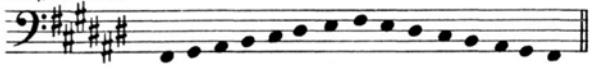
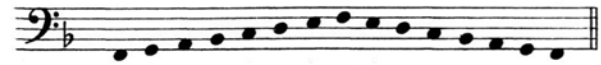


SCALE MAGGIORI con i ♭
*MAJOR SCALES with ♭*
ESCALAS MAYORES con los ♭

FA MAGG.



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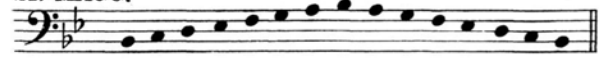

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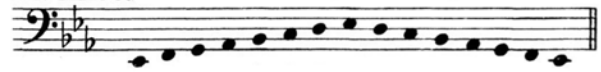

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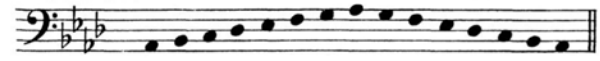
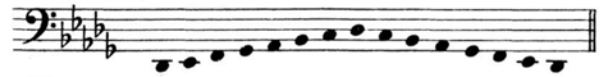
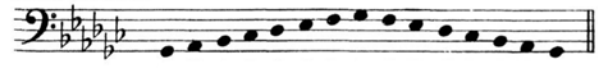


RE♭ MAGG.



SOL♭ MAGG.

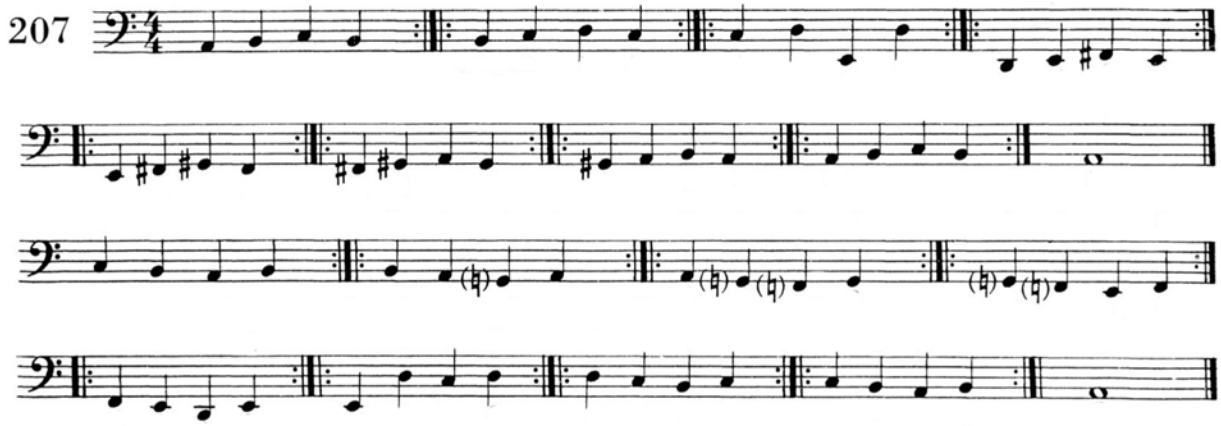


ESERCIZIO PREPARATORIO ALLE SCALE MINORI MELODICHE.

*PREPARATORY EXERCISE FOR MELODIC MINOR SCALES*

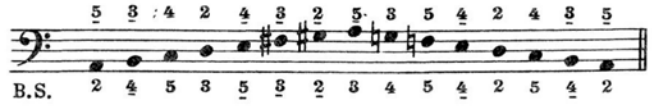
EJERCICIO PREPARATORIO A LAS ESCALAS MENORES MELODICAS

207

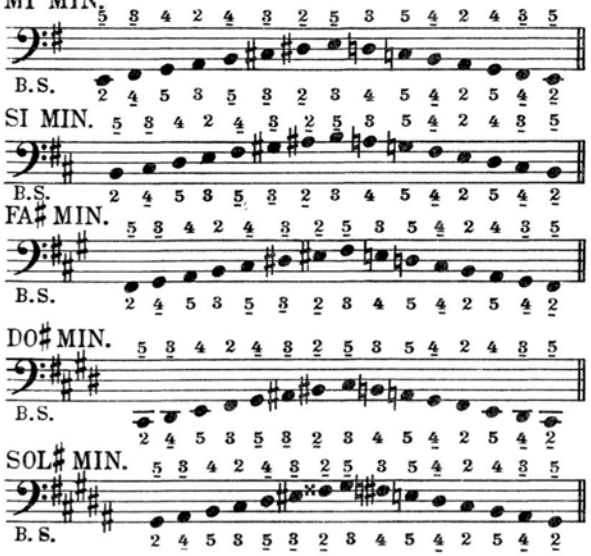


## SCALE MINORI MELODICHE — *MELODIC MINOR SCALES* — ESCALAS MENORES MELÓDICAS

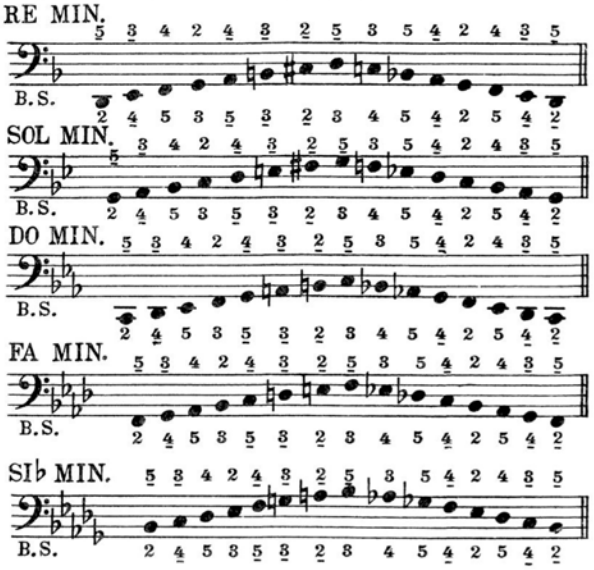
SCALA DI LA MINORE MELODICA
*A MELODIC MINOR SCALE*
ESCALA DE LA MENOR MELODICA




SCALE MINORI MELODICHE con i ♯
*MELODIC MINOR SCALES with* ♯
ESCALAS MENORES MELODICAS con los ♯



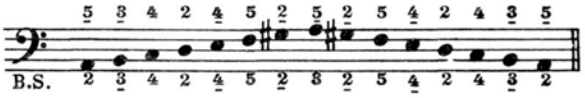

SCALE MINORI MELODICHE con i ♭
*MELODIC MINOR SCALES with* ♭.
ESCALAS MENORES MELODICAS con los ♭



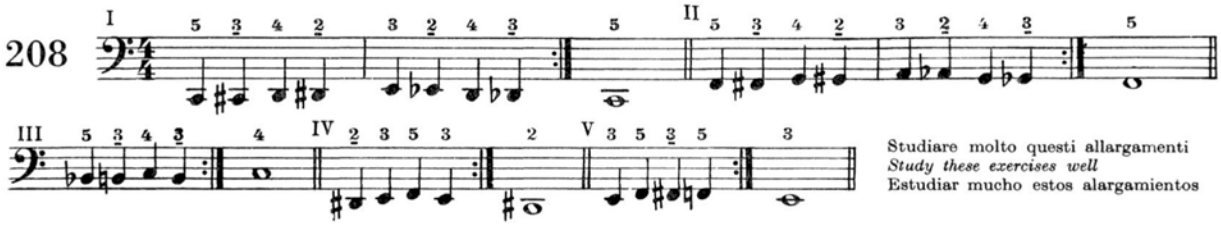

## SCALE MINORI ARMONICHE — *HARMONIC MINOR SCALES* — ESCALAS MENORES ARMONICAS

Per completare diamo il modello delle scale minori armoniche.
*To conclude, we give an example of the Harmonic Minor scales.*
Para completar damos el modelo de las escalas menores armonicas.

SCALA DI LA MINORE ARMONICA
*A HARMONIC MINOR SCALE*
ESCALA DE LA MENOR ARMONICA

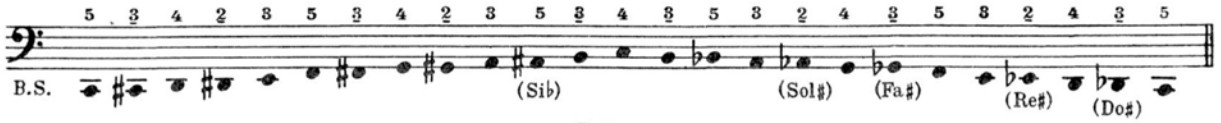



ESERCIZIO PREPARATORIO ALLA SCALA CROMATICA. | *PREPARATORY EXERCISE FOR CHROMATIC SCALE* | EJERCICIO PREPARATORIO A LA ESCALA CROMATICA



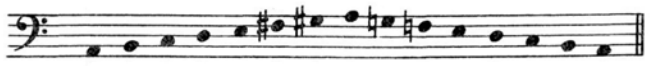

Studiare molto questi allargamenti
*Study these exercises well*
Estudiar mucho estos alargamientos

## SCALA CROMATICA — *CHROMATIC SCALE* — ESCALA CROMÁTICA



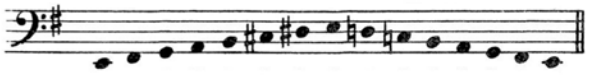
## SCALE MINORI MELODICHE — *MELODIC MINOR SCALES* — ESCALAS MENORES MELÓDICAS

SCALA DI LA MINORE MELODICA
*A MELODIC MINOR SCALE*
ESCALA DE LA MENOR MELODICA



SCALE MINORI MELODICHE con i ♯
*MELODIC MINOR SCALES with ♯*
ESCALAS MENORES MELODICAS con los ♯

MI MIN.



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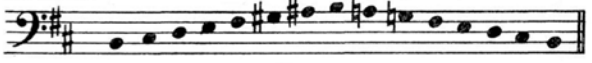

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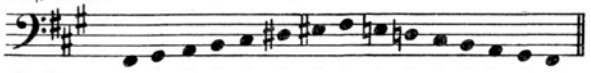
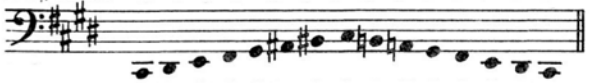
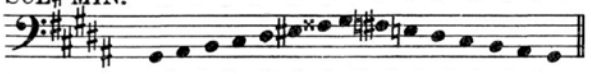


DO♯ MIN.

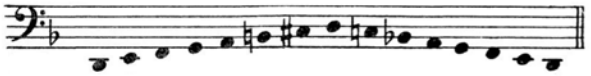


SOL♯ MIN.

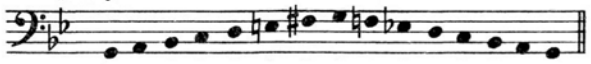


SCALE MINORI MELODICHE con i ♭
*MELODIC MINOR SCALES with ♭.*
ESCALAS MENORES MELODICAS con los ♭

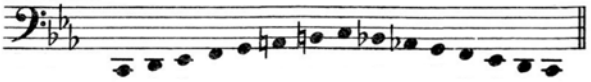
RE MIN.



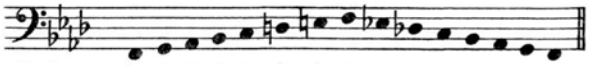
SOL MIN.



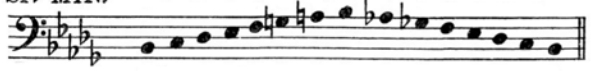
DO MIN.



FA MIN.



SI♭ MIN.



## SCALE MINORI ARMONICHE — *HARMONIC MINOR SCALES* — ESCALAS MENORES ARMONICAS

Per completare diamo il modello delle scale minori armoniche.
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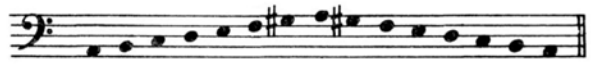
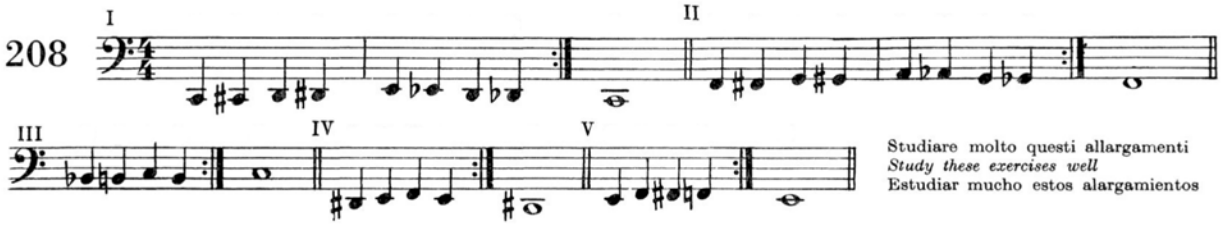
SCALA DI LA MINORE ARMONICA
*A HARMONIC MINOR SCALE*
ESCALA DE LA MENOR ARMONICA



ESERCIZIO PREPARATORIO ALLA SCALA CROMATICA. | *PREPARATORY EXERCISE FOR CHROMATIC SCALE* | EJERCICIO PREPARATORIO A LA ESCALA CROMATICA

208

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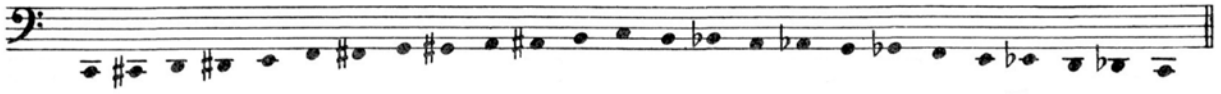
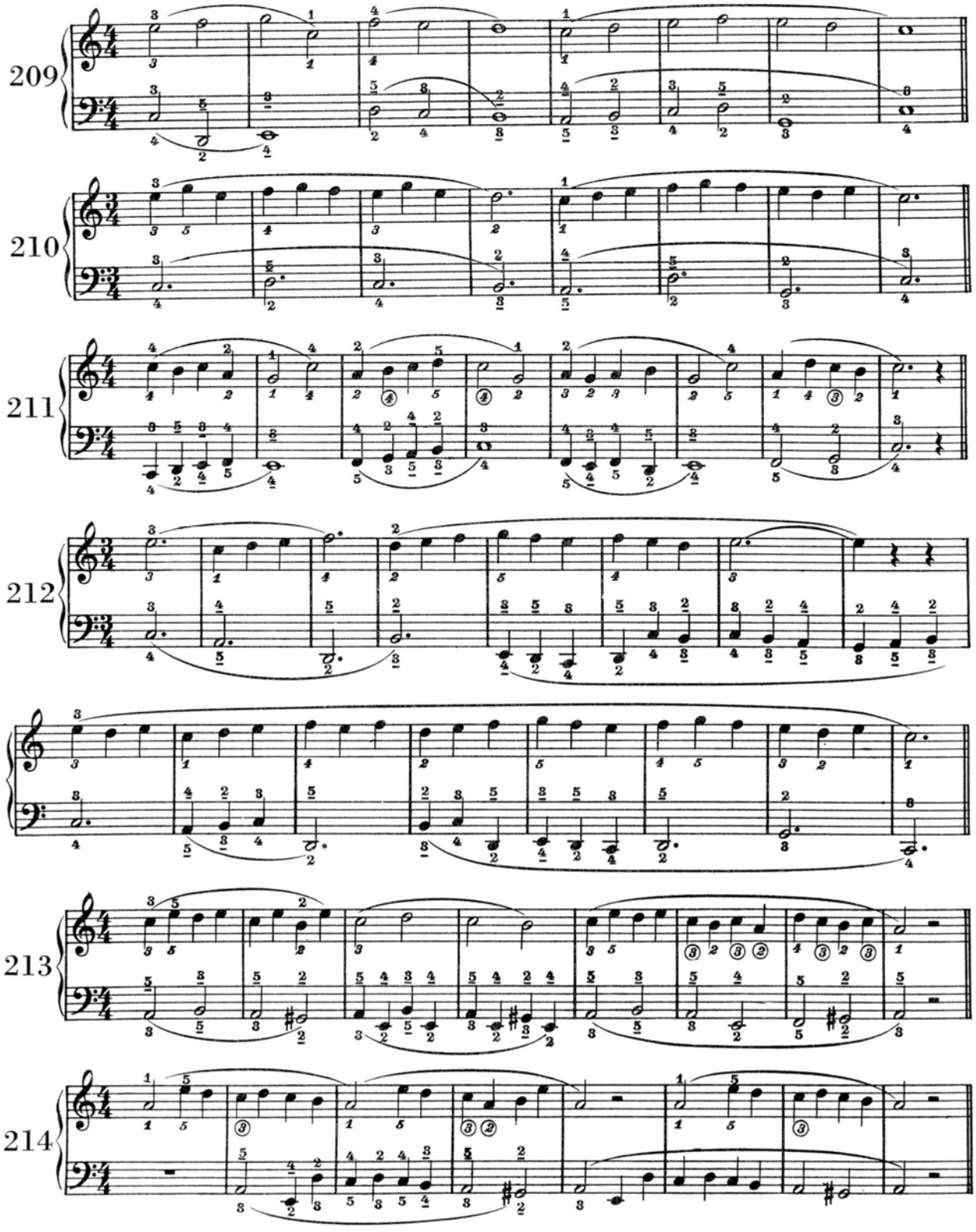
## SCALA CROMATICA — *CHROMATIC SCALE* — ESCALA CROMÁTICA



ESERCIZI CON L'IMPIEGO DEI BASSI FONDAMENTALI E DEI CONTRABBASSI

*EXERCISES USING FUNDAMENTAL BASSES AND COUNTERBASSES*

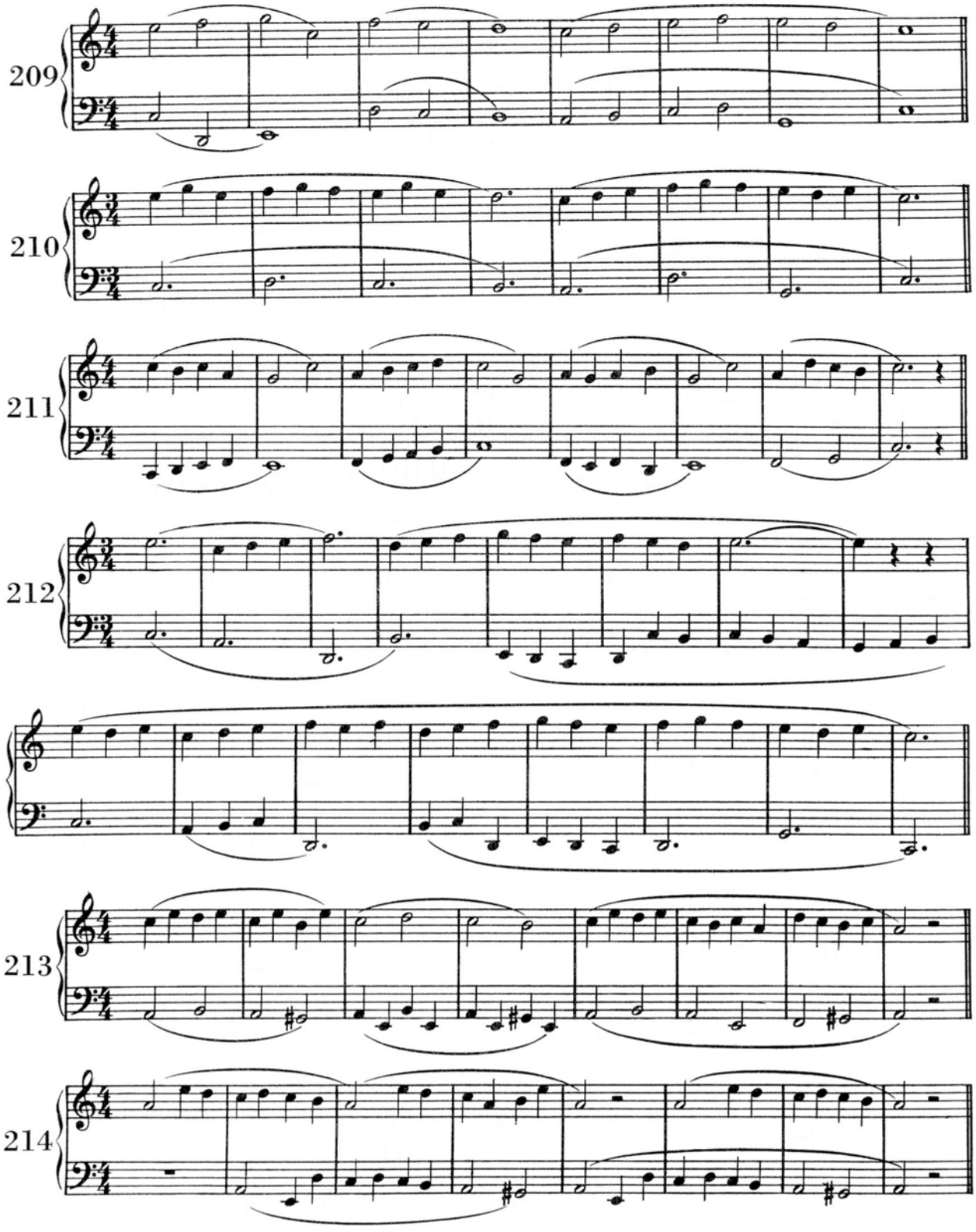
EJERCICIOS CON EMPLEO DE LOS BAIOS FUNDAMENTALES Y DE LOS CONTRABAIOS

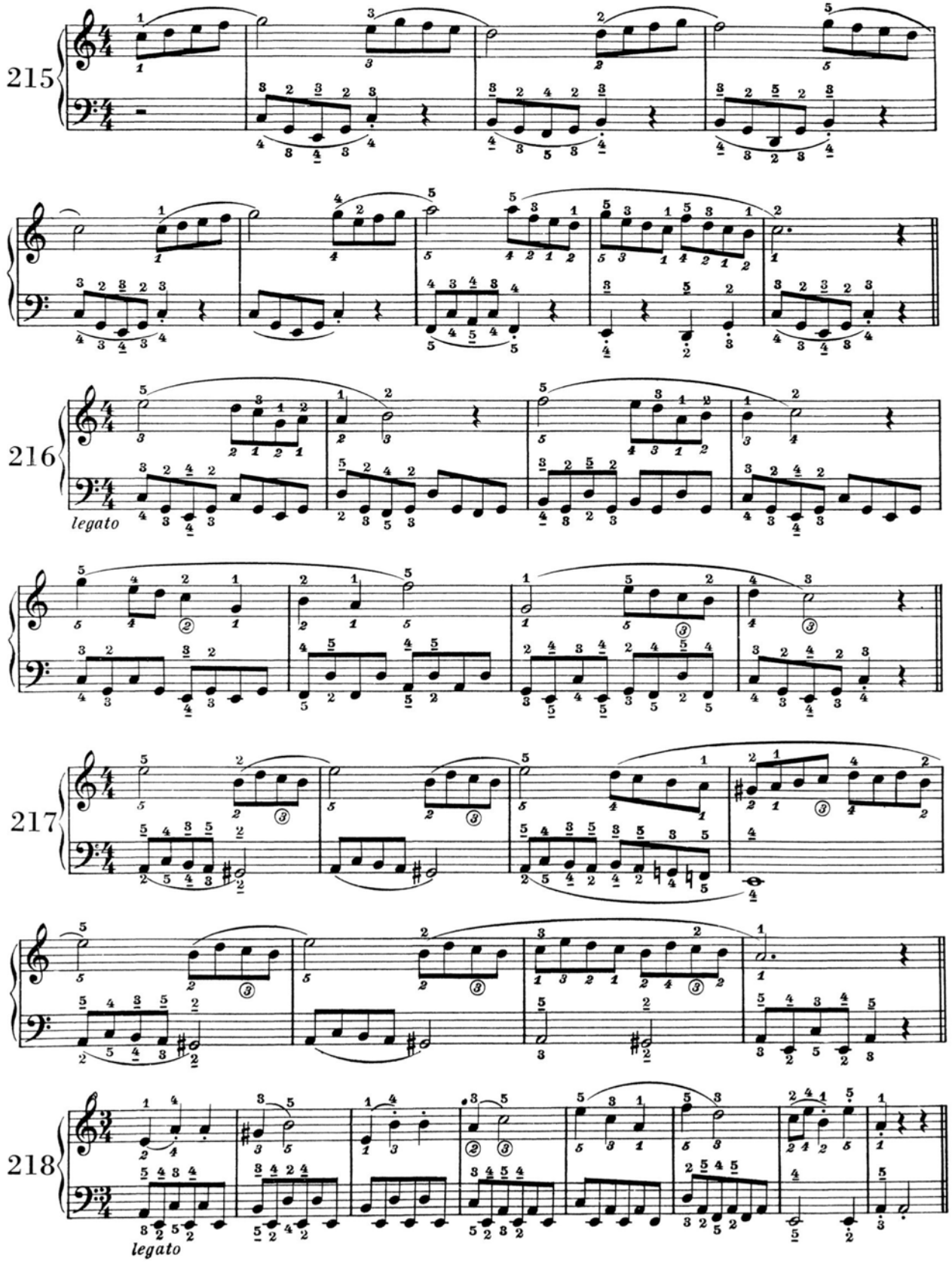


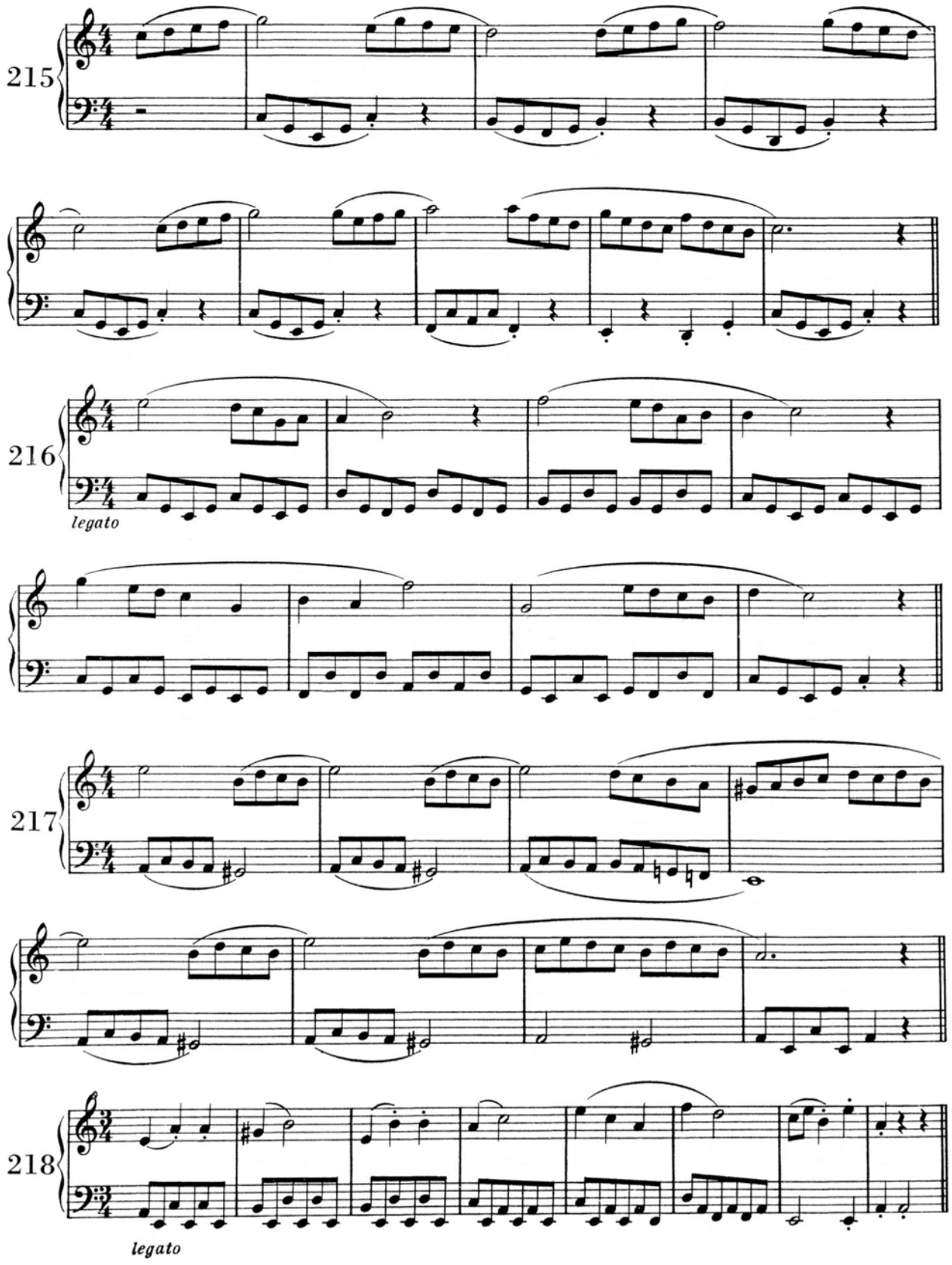
ESERCIZI CON L'IMPIEGO DEI BASSI FONDAMENTALI E DEI CONTRABBASSI

*EXERCISES USING FUNDAMENTAL BASSES AND COUNTERBASSES*

EJERCICIOS CON EMPLEO DE LOS BAIOS FUNDAMENTALES Y DE LOS CONTRABAIOS



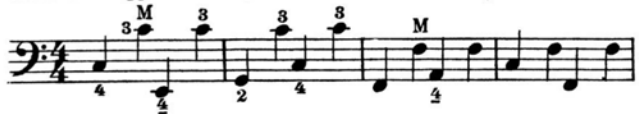

215
216
legato
217
218
legato


215
216
legato
217
218
legato

ESERCIZI SUI RIVOLTI | *EXERCISES ON INVERSIONS* | EJERCICIOS SOBRE INVERSIONES

Accordi maggiori - *Major chords* - Acordes mayores

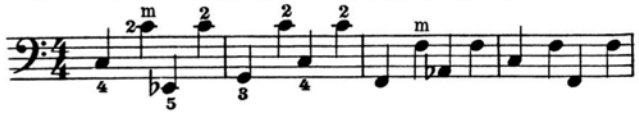
219



Continuare la progressione
*Continue the prgression*
Continuar la progresión

Accordi minori - *Minor chords* - Acordes menores

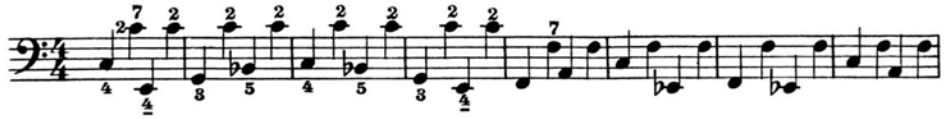
220



Bis
*Repeat*
Bis

Accordi di 7ª dominante - *Dominant seventh chords* - Acordes de 7ª dominante

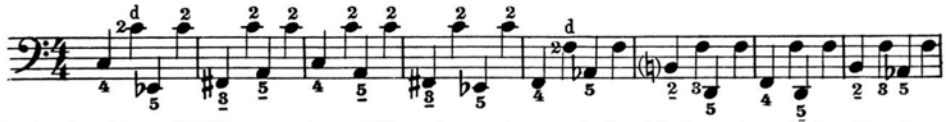
221



Bis
*Repeat*
Bis

Accordi di 7ª diminuita - *Diminished seventh chords* - Acordes de 7ª disminuida

222



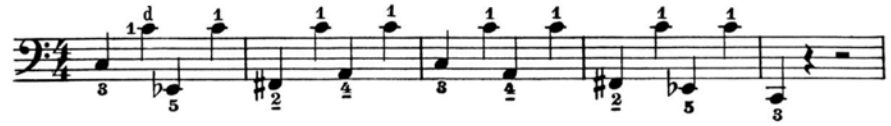
Bis
*Repeat*
Bis

*N.B.* - In alcuni casi è consigliabile usare il pollice della mano sinistra (indicato con il N. 1). Ciò è applicabile alla sola fila degli accordi di settima diminuita mediante una leggera flessione della prima falange.

N.B. - *In certain cases it is advised to use the thumb of the lefthand (signified by the number). But that can only be done with the Diminished Seventh row by using the first joint.*

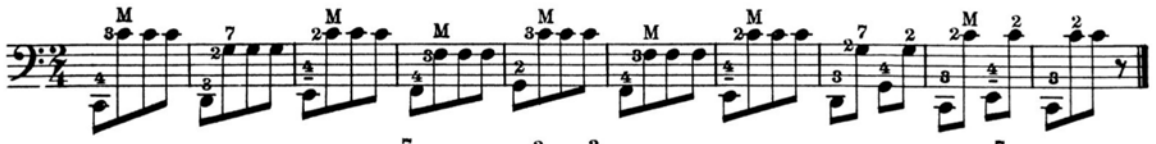
*N.B.* - En algunos casos es aconsejable usar el pulgar de la mano izquierda (indicado con el N. 1). Esto es aplicable a la única hilera de acordes de séptima disminuida, mediante una ligera flexion de la primiera falange.

ESEMPIO
*EXAMPLE*
EJEMPLO

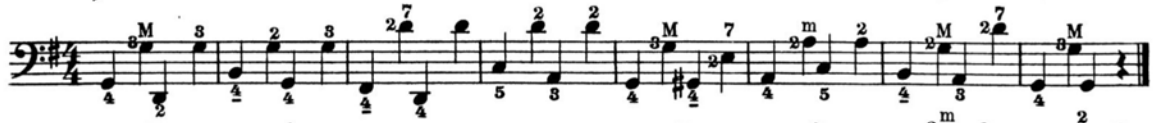


**ESERCIZI RIASSUNTIVI** | ***RECAPITULATORY EXERCISES*** | **EJERCICIOS DE RECAPITULACIÓN**

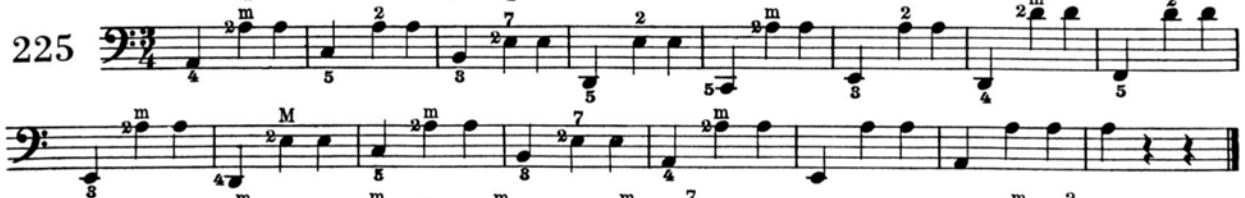
223



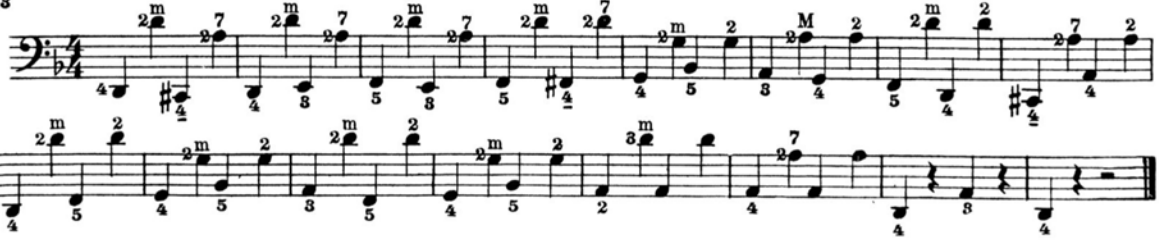
224



225



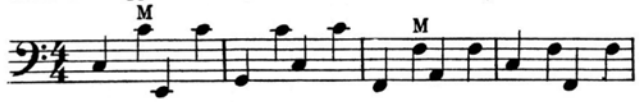
226



## ESERCIZI SUI RIVOLTI | *EXERCISES ON INVERSIONS* | EJERCICIOS SOBRE INVERSIONES

Accordi maggiori - *Major chords* - Acordes mayores

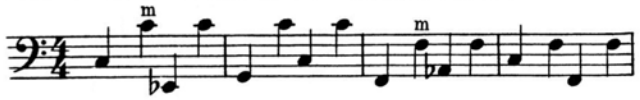
219



Continuare la progressione
*Continue the prgression*
Continuar la progresión

Accordi minori - *Minor chords* - Acordes menores

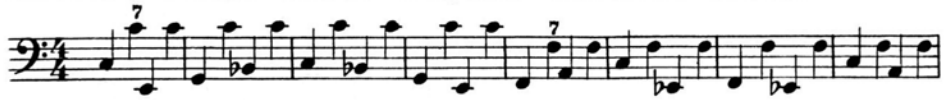
220



Bis
*Repeat*
Bis

Accordi di 7ª dominante - *Dominant seventh chords* - Acordes de 7ª dominante

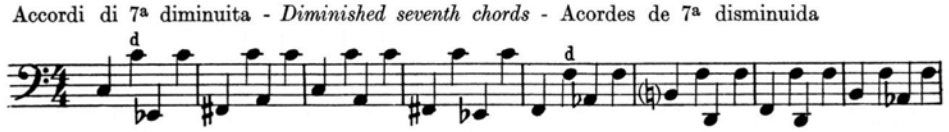
221



Bis
*Repeat*
Bis

Accordi di 7ª diminuita - *Diminished seventh chords* - Acordes de 7ª disminuida

222



Bis
*Repeat*
Bis

*N.B.* - In alcuni casi è consigliabile usare il pollice della mano sinistra (indicato con il N. 1). Ciò è applicabile alla sola fila degli accordi di settima diminuita mediante una leggera flessione della prima falange.

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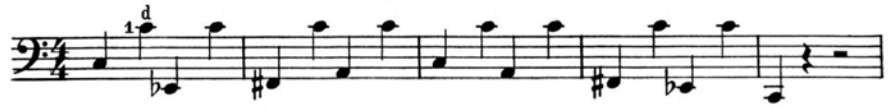
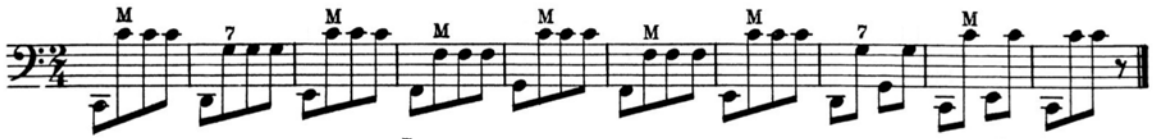
*N.B.* - En algunos casos es aconsejable usar el pulgar de la mano izquierda (indicado con el N. 1). Esto es aplicable a la única hilera de acordes de séptima disminuida, mediante una ligera flexion de la primiera falange.

ESEMPIO
*EXAMPLE*
EJEMPLO

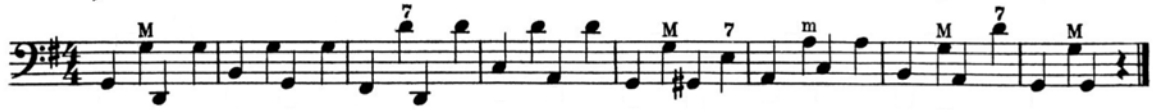


## ESERCIZI RIASSUNTIVI | *RECAPITULATORY EXERCISES* | EJERCICIOS DE RECAPITULACIÓN

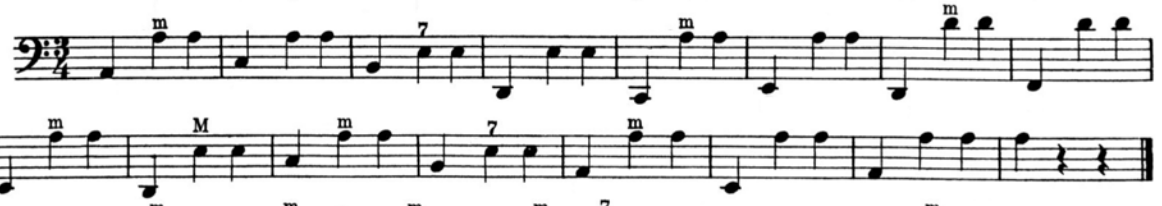
223



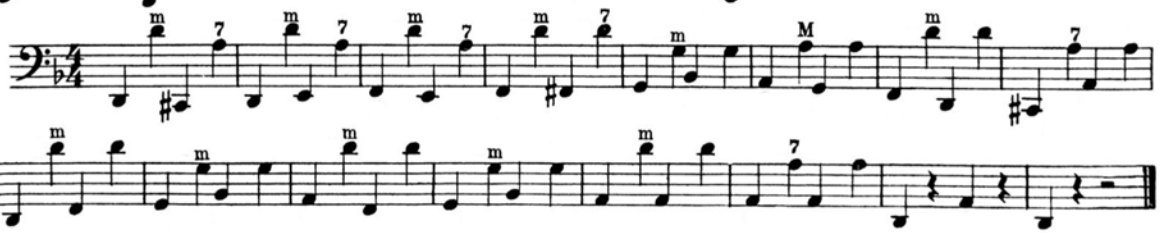
224

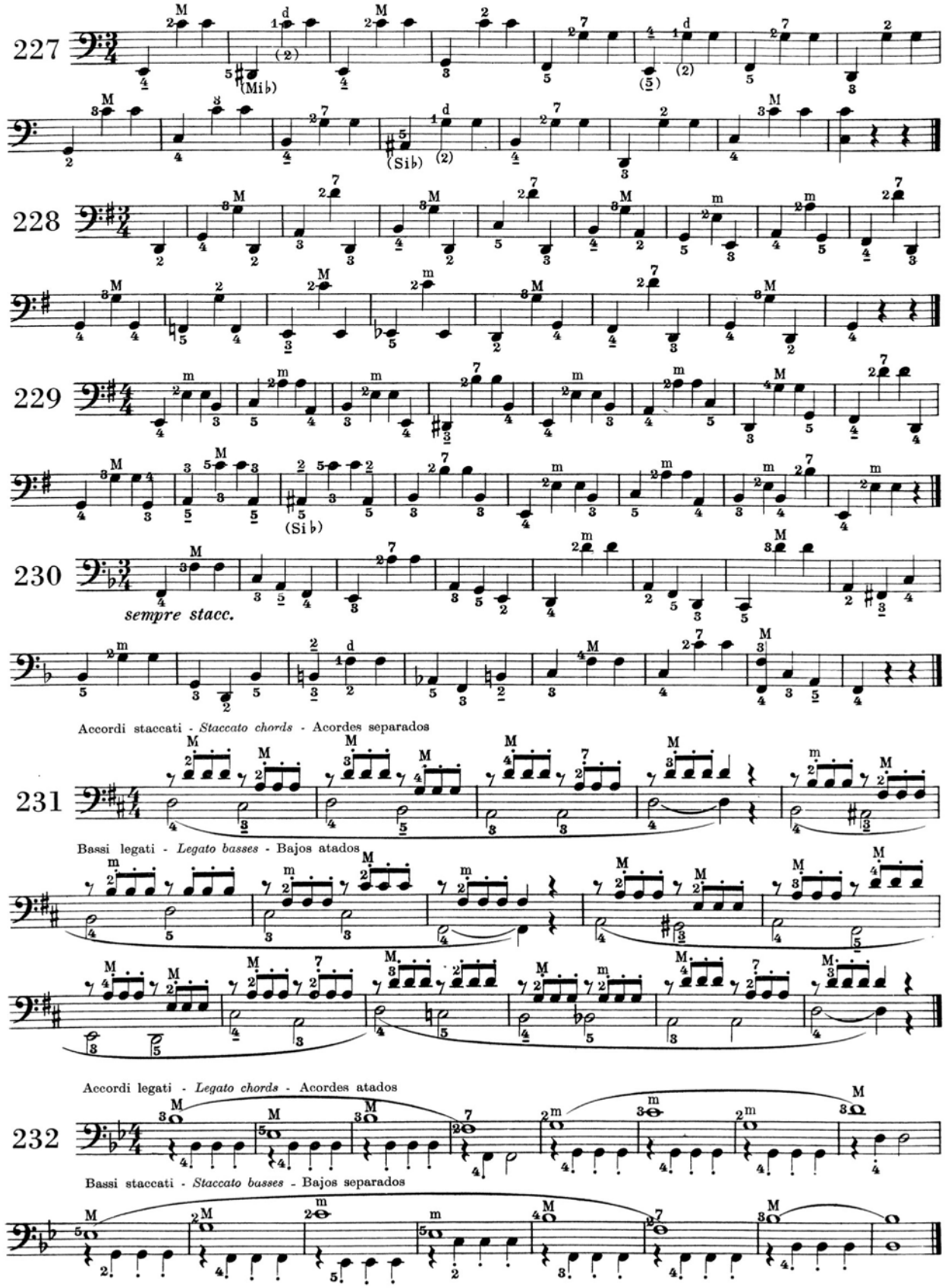


225



226




227
(Mi♭)
(Si♭)
228
229
(Si♭)
230
sempre stacc.
Accordi staccati - Staccato chords - Acordes separados
231
Bassi legati - Legato basses - Bajos atados
Accordi legati - Legato chords - Acordes atados
232
Bassi staccati - Staccato basses - Bajos separados

227

228

229

230

*sempre stacc.*

Accordi staccati - *Staccato chords* - Acordes separados

231

Bassi legati - *Legato basses* - Bajos atados

Accordi legati - *Legato chords* - Acordes atados

232

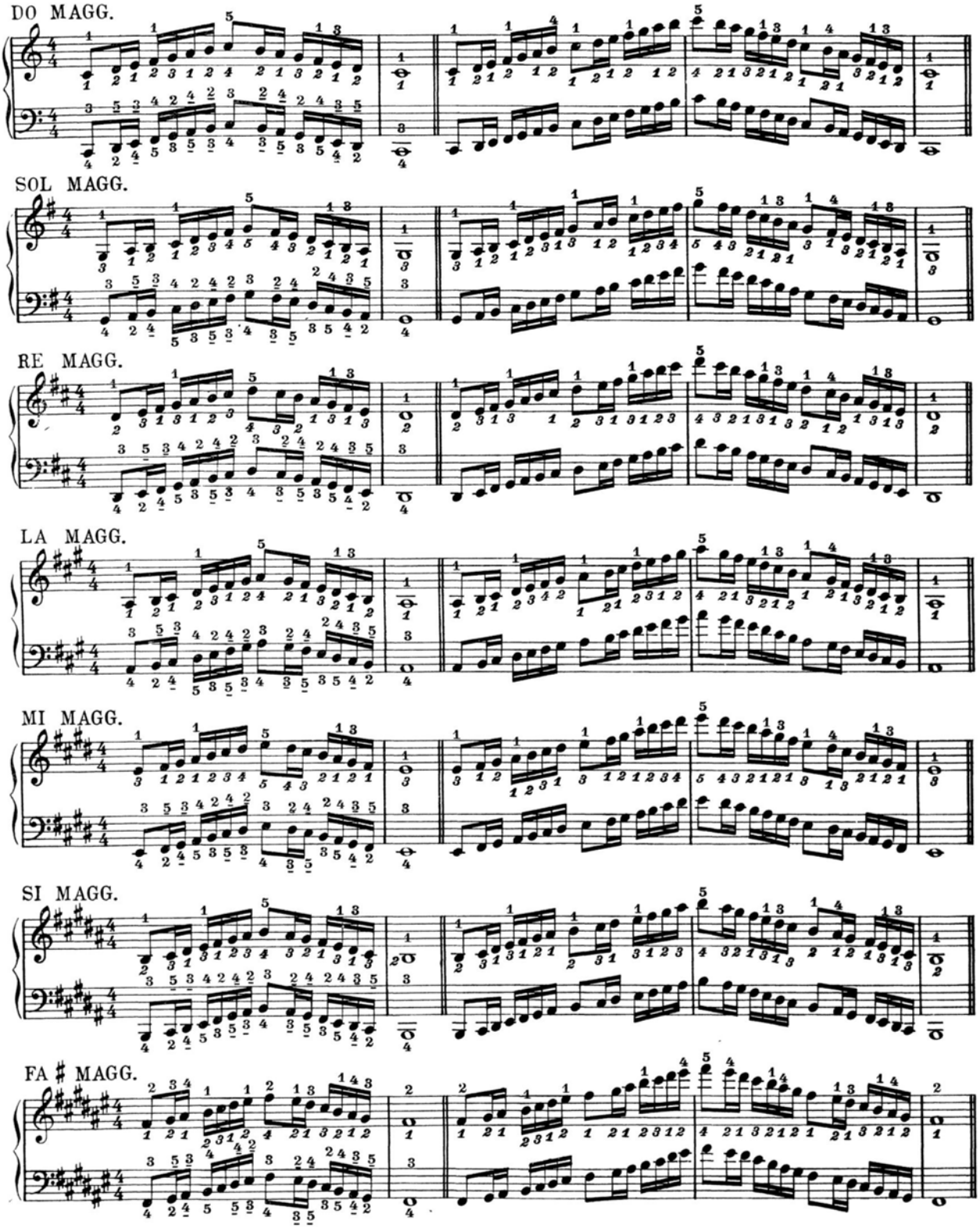
Bassi staccati - *Staccato basses* - Bajos separados

**SCALE MAGGIORI**
(A MANI UNITE)

***MAJOR SCALES***
(*FOR TWO HANDS*)

**ESCALAS MAYORES**
(A DOS MANOS)

Scale con i ♯ - *Scales with* ♯ - Escalas con los ♯



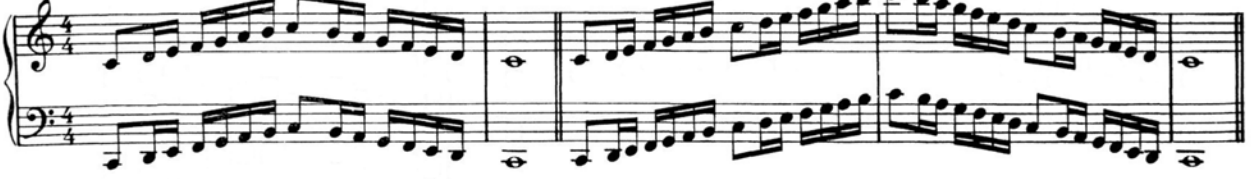
**SCALE MAGGIORI**
(A MANI UNITE)

***MAJOR SCALES***
(*FOR TWO HANDS*)

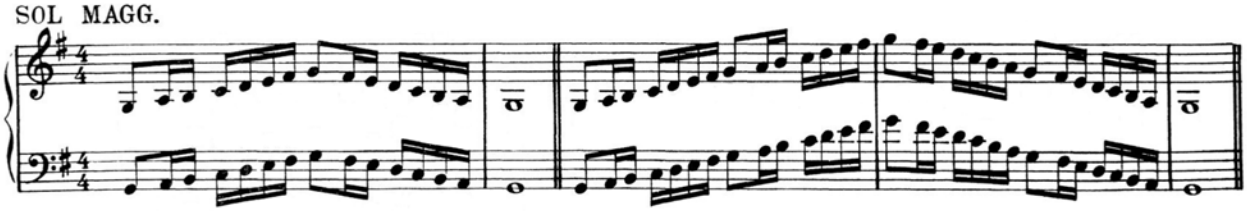
**ESCALAS MAYORES**
(A DOS MANOS)

Scale con i ♯ - *Scales with* ♯ - Escalas con los ♯

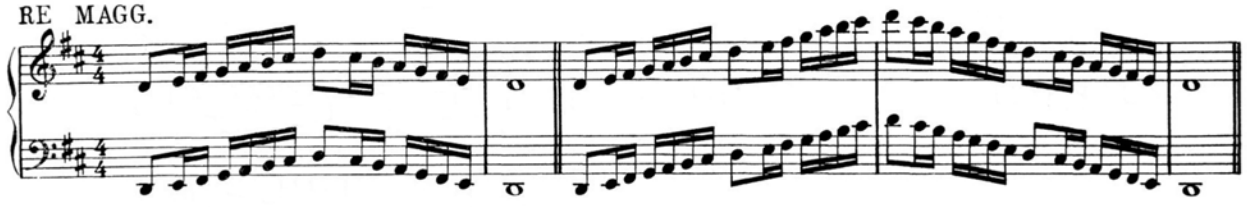
DO MAGG.



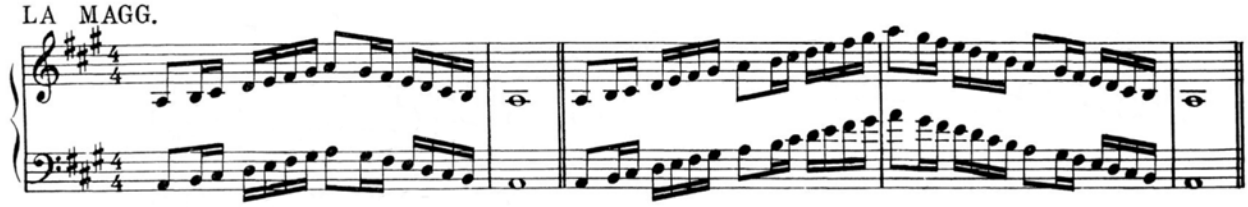
SOL MAGG.



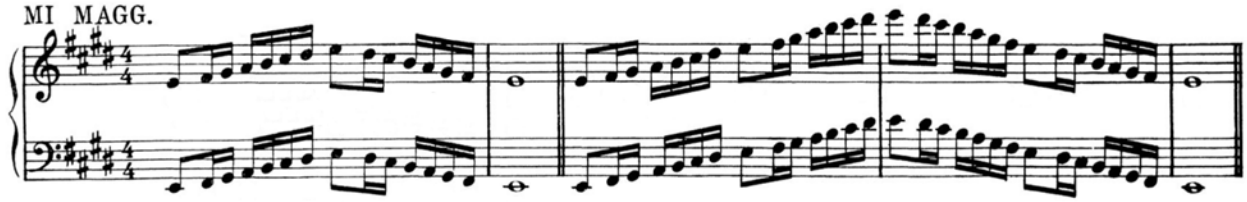
RE MAGG.



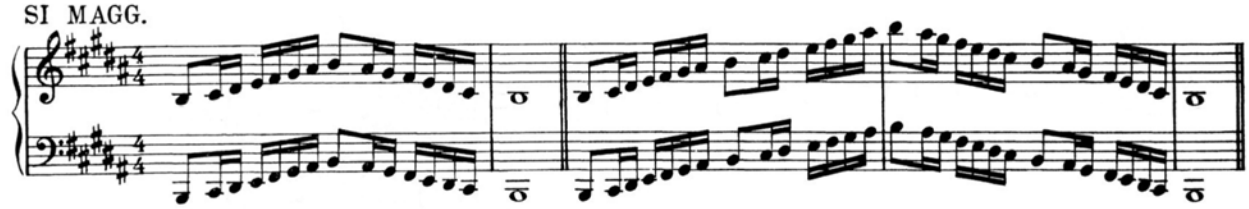
LA MAGG.



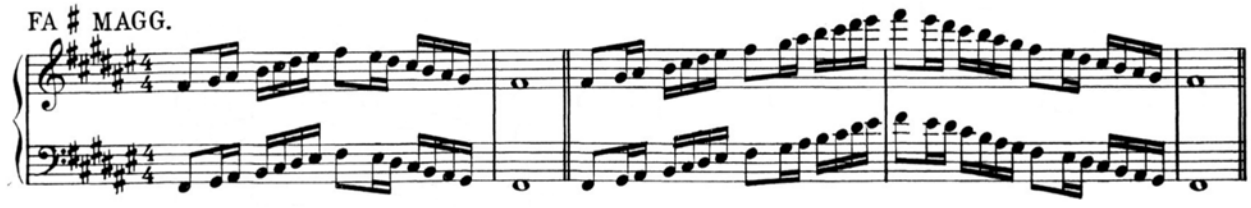
MI MAGG.



SI MAGG.

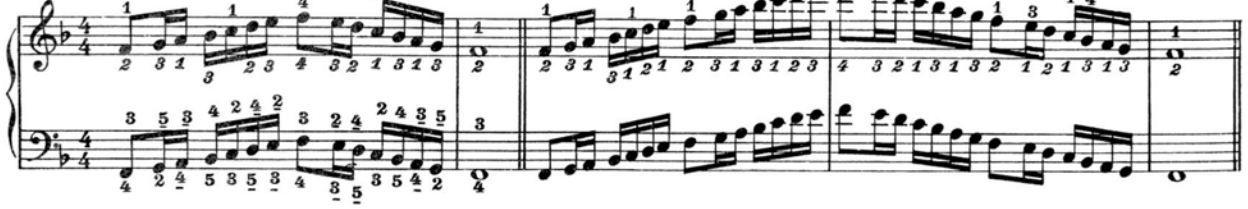


FA ♯ MAGG.

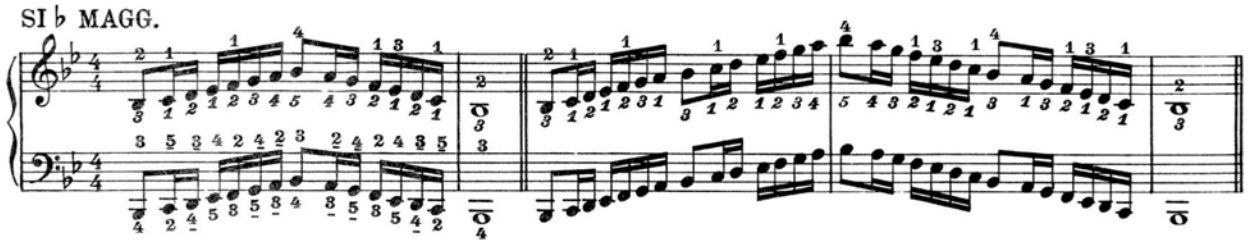


Scale con i ♭ - *Scales with* ♭ - Escalas con los ♭

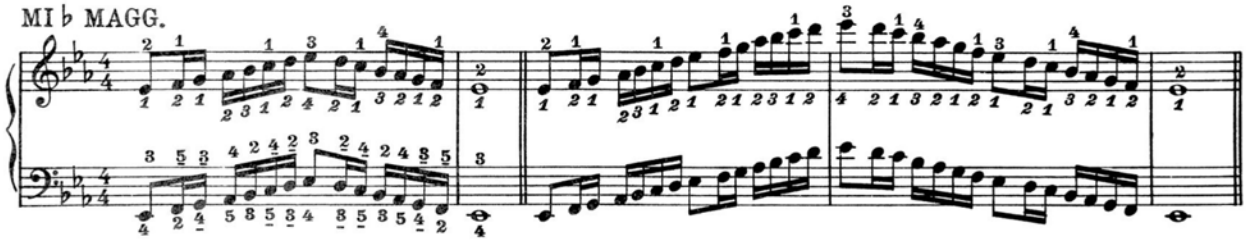
FA MAGG.



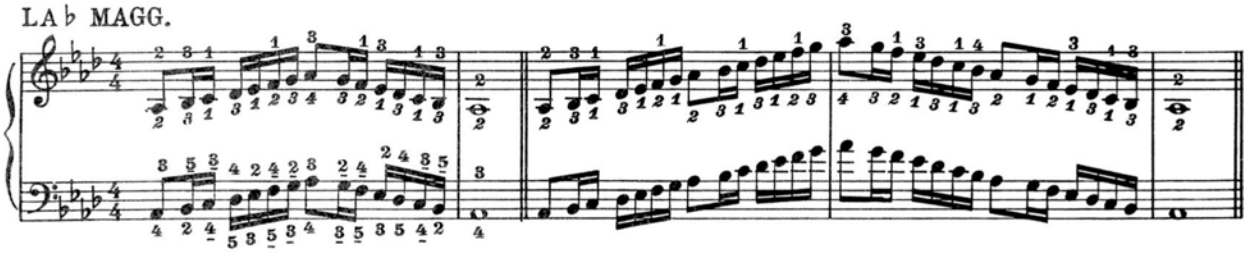
SI ♭ MAGG.



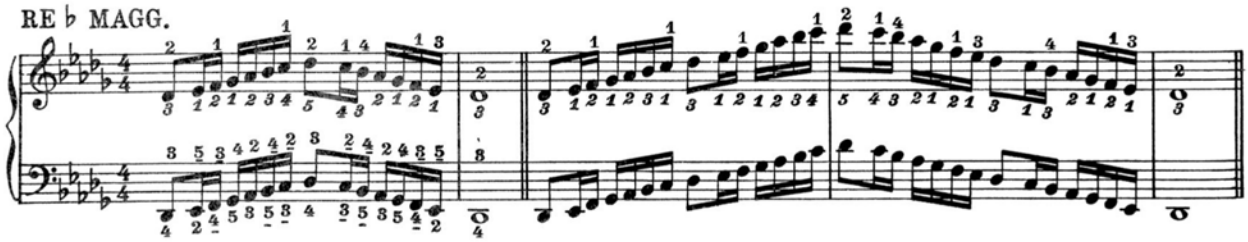
MI ♭ MAGG.



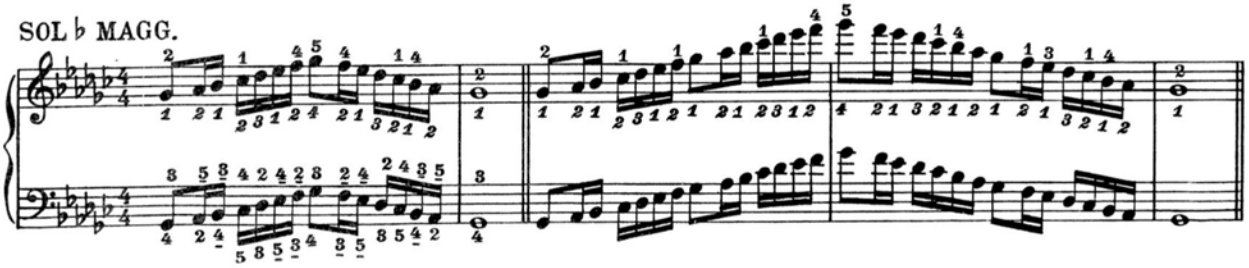
LA ♭ MAGG.



RE ♭ MAGG.

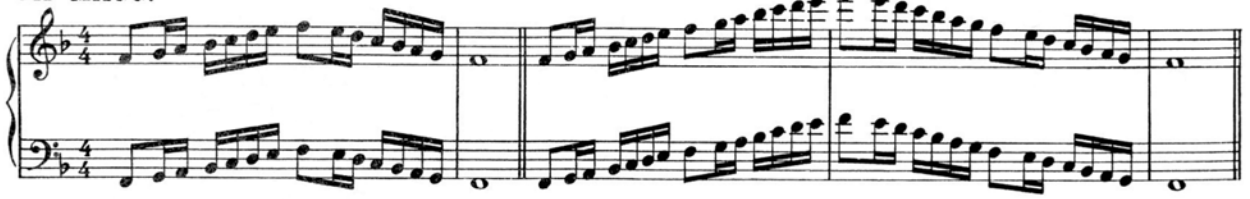


SOL ♭ MAGG.

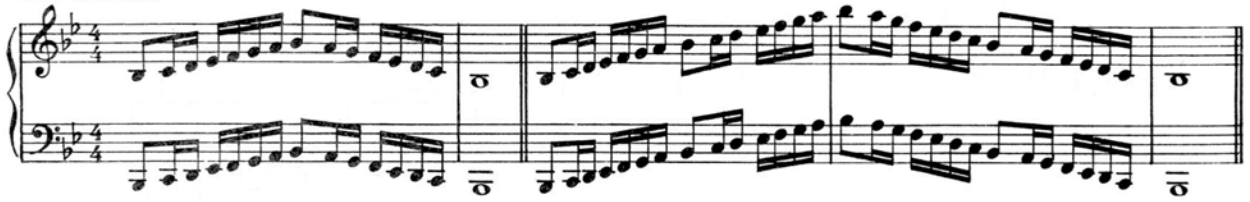


Scale con i ♭ - *Scales with* ♭ - Escalas con los ♭

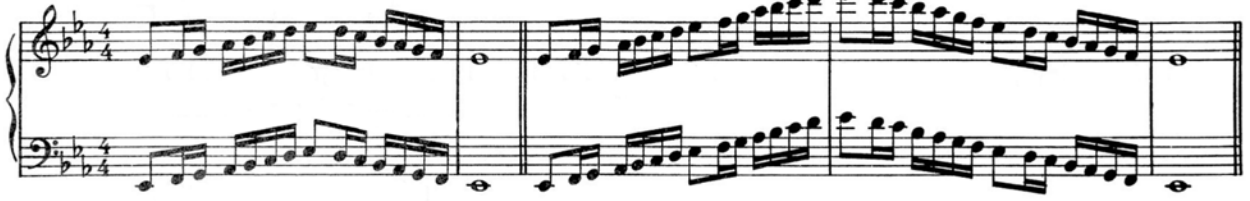
FA MAGG.



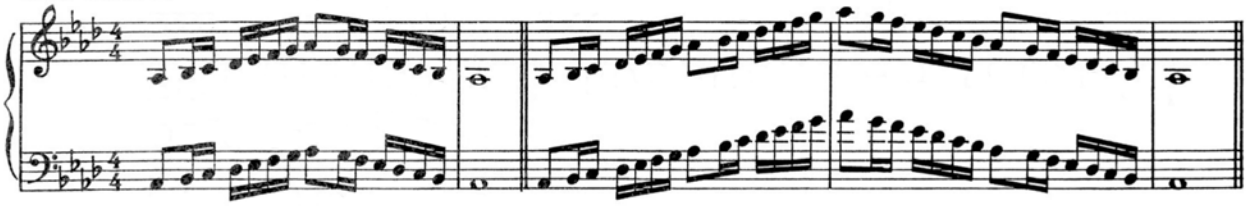
SI ♭ MAGG.



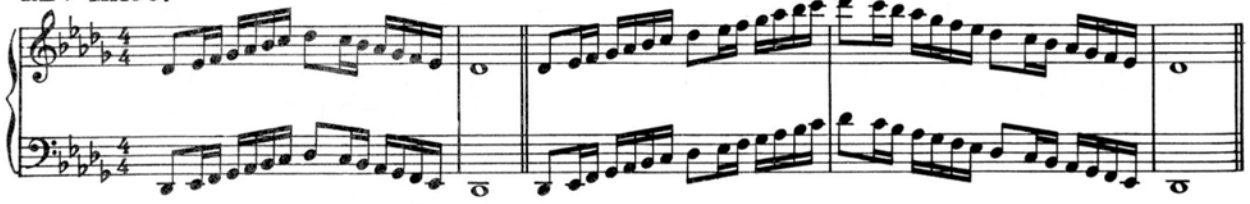
MI ♭ MAGG.



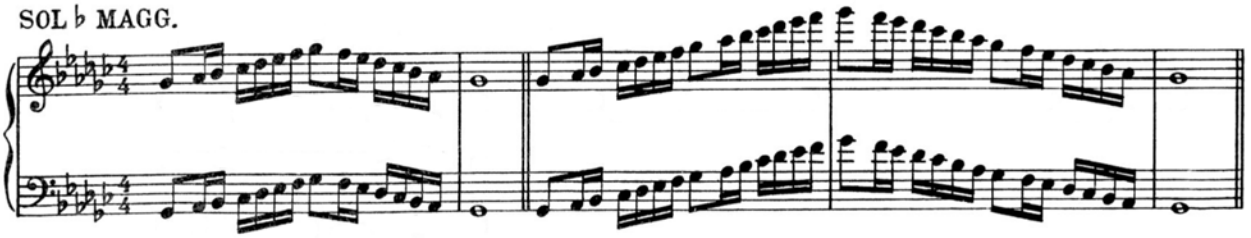
LA ♭ MAGG.



RE ♭ MAGG.



SOL ♭ MAGG.



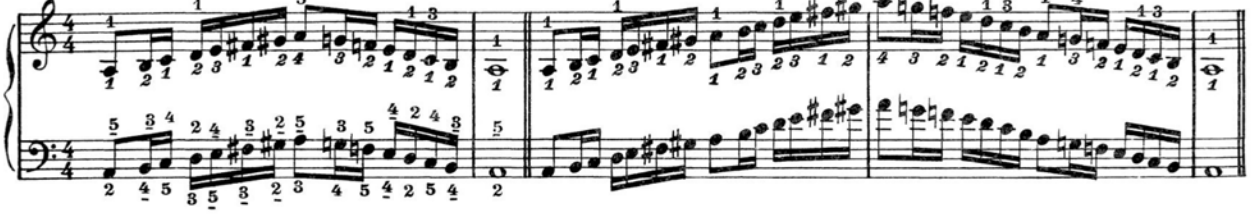
**SCALE**
**MINORI MELODICHE**
(A MANI UNITE)

***MELODIC***
***MINOR SCALES***
(*FOR TWO HANDS*)

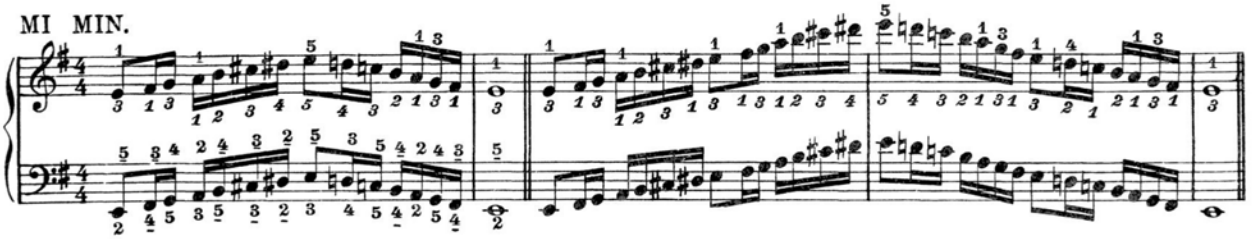
**ESCALAS**
**MENORES MELÓDICAS**
(A DOS MANOS)

Scale con i ♯ - *Scales with* ♯ - Escalas con los ♯

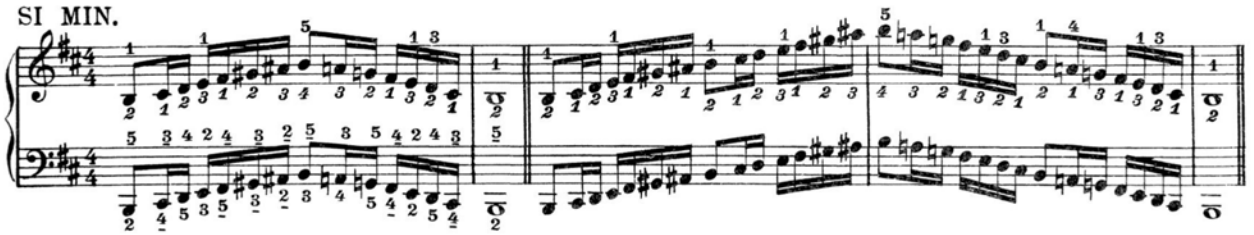
LA MIN.



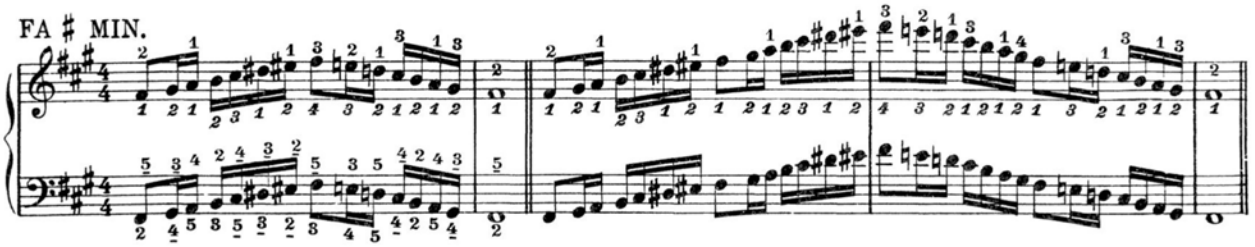
MI MIN.



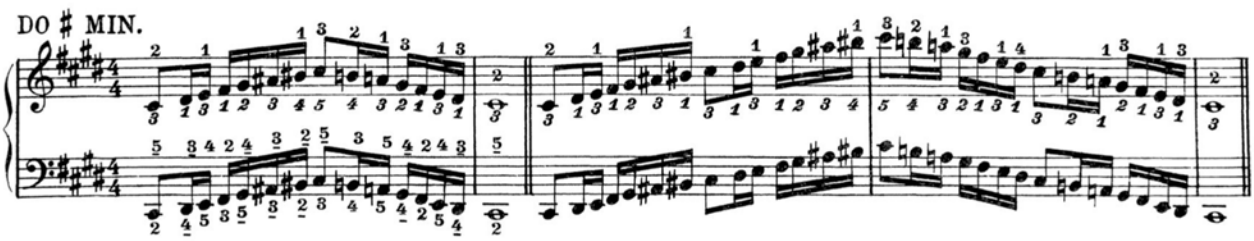
SI MIN.



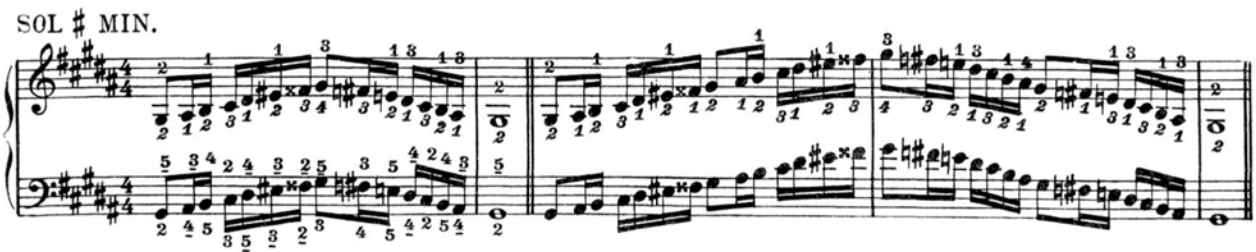
FA ♯ MIN.



DO ♯ MIN.



SOL ♯ MIN.



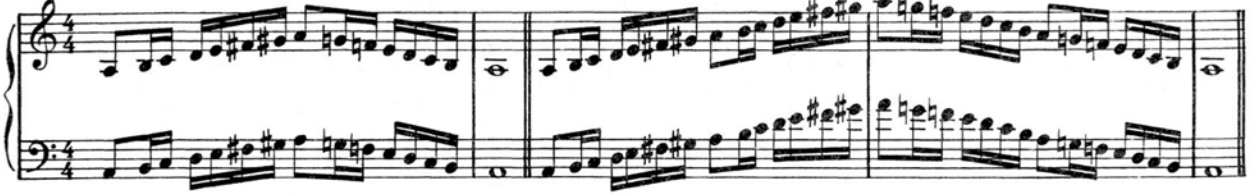
**SCALE**
**MINORI MELODICHE**
(A MANI UNITE)

***MELODIC***
***MINOR SCALES***
(*FOR TWO HANDS*)

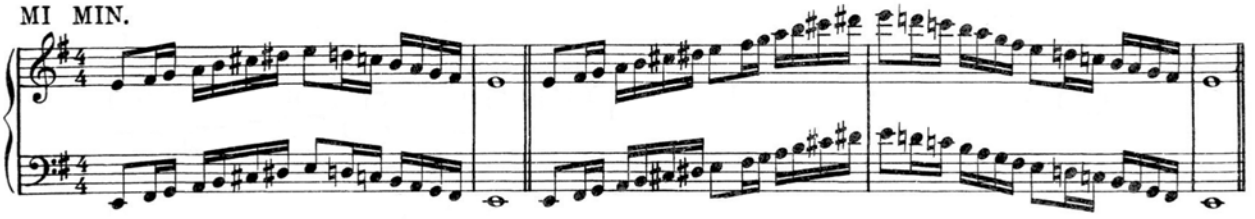
**ESCALAS**
**MENORES MELÓDICAS**
(A DOS MANOS)

Scale con i ♯ - *Scales with* ♯ - Escalas con los ♯

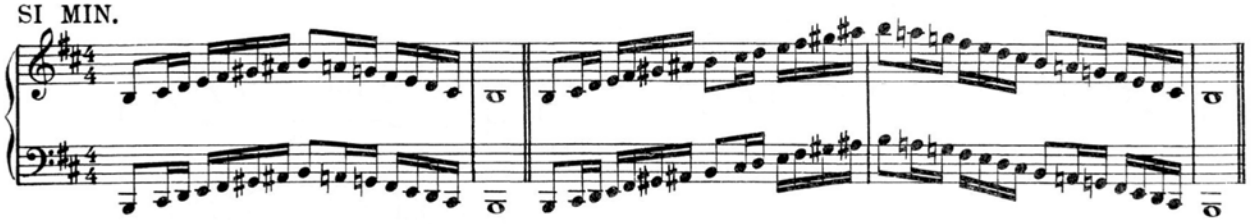
LA MIN.



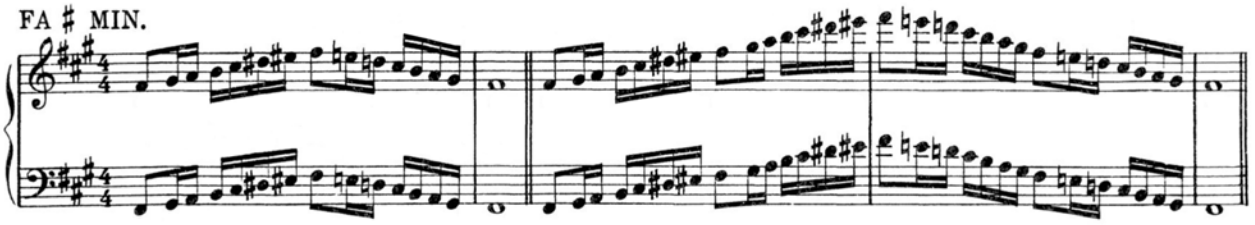
MI MIN.



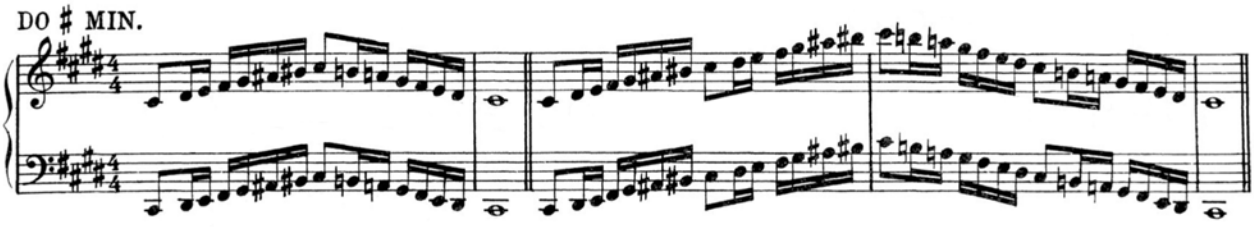
SI MIN.



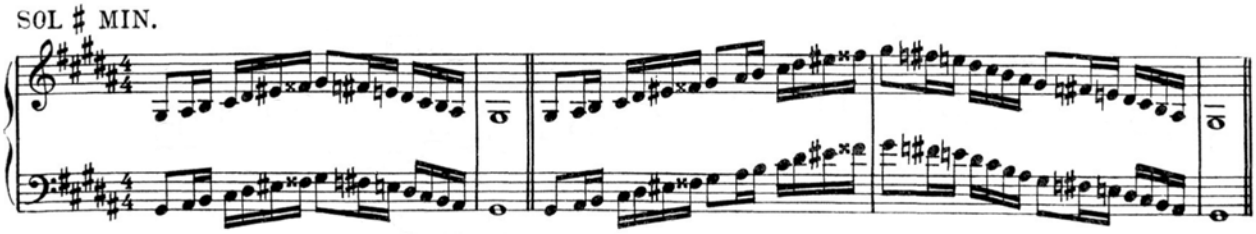
FA ♯ MIN.



DO ♯ MIN.

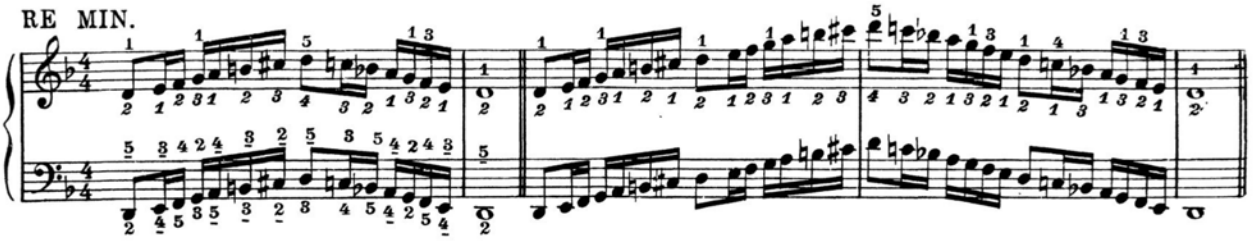


SOL ♯ MIN.



Scale con i ♭ - *Scales with* ♭ - Escalas con los ♭

RE MIN.



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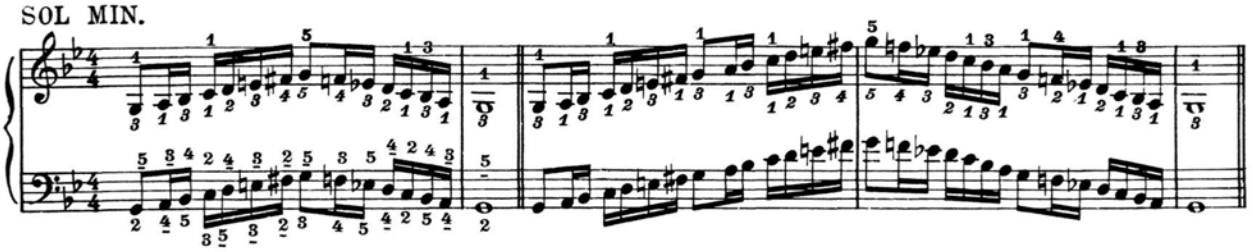
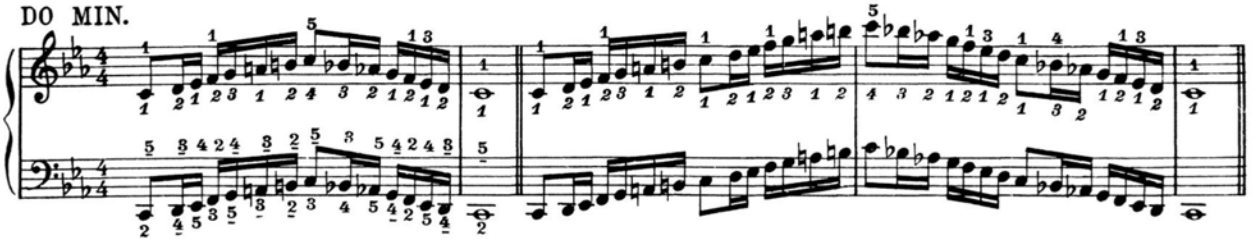


DO MIN.



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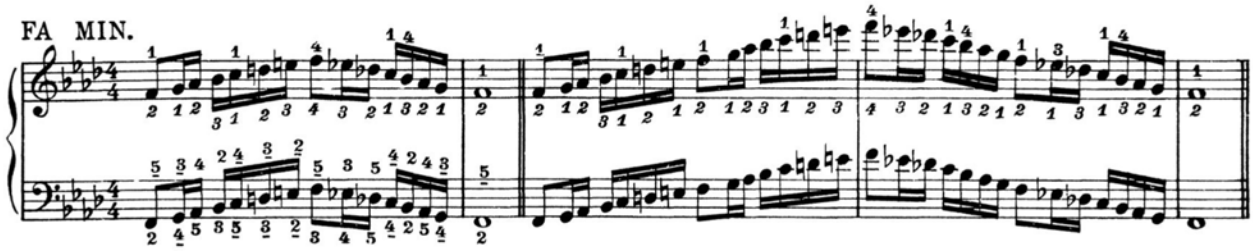

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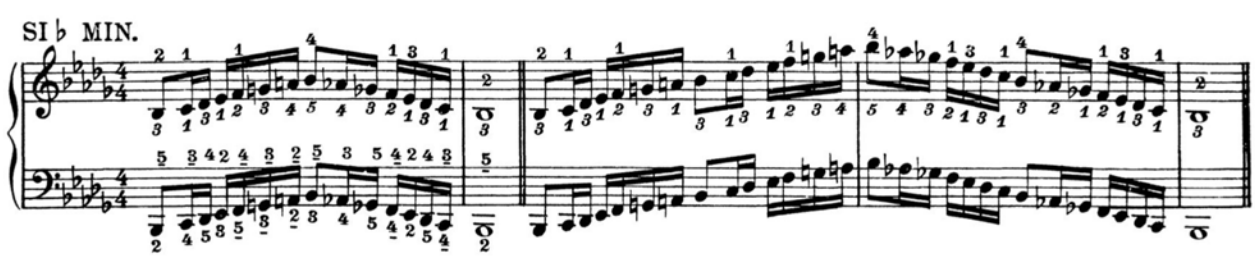
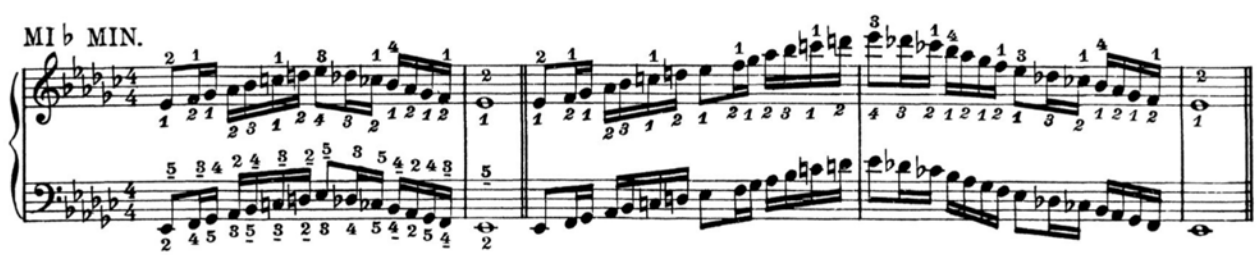
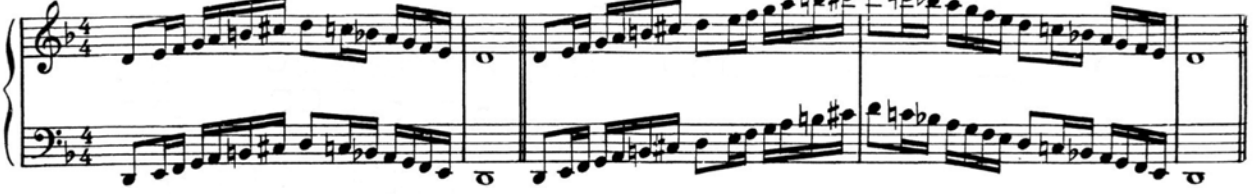


MI ♭ MIN.



Scale con i ♭ - *Scales with* ♭ - Escalas con los ♭

RE MIN.



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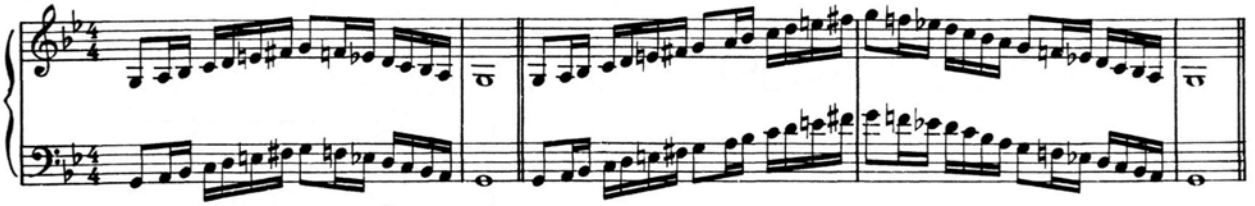

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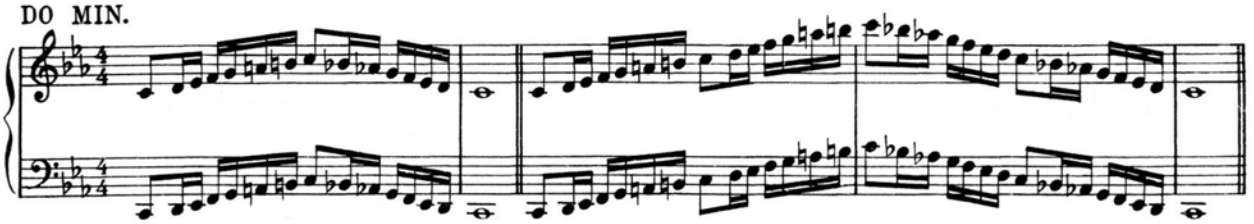

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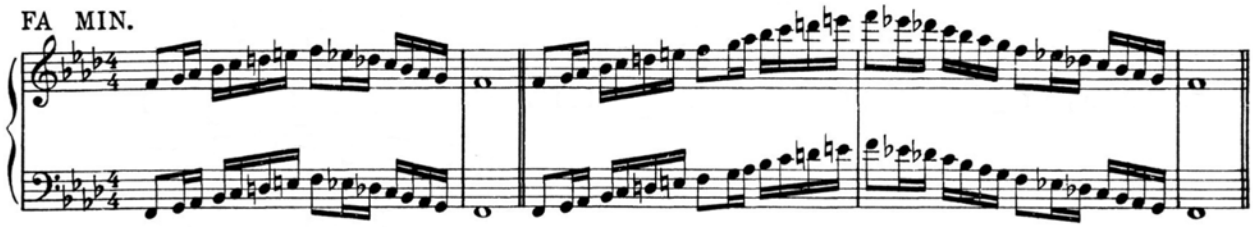

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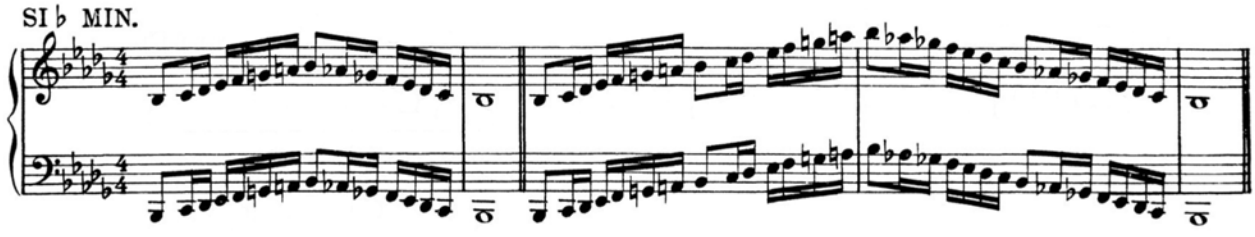

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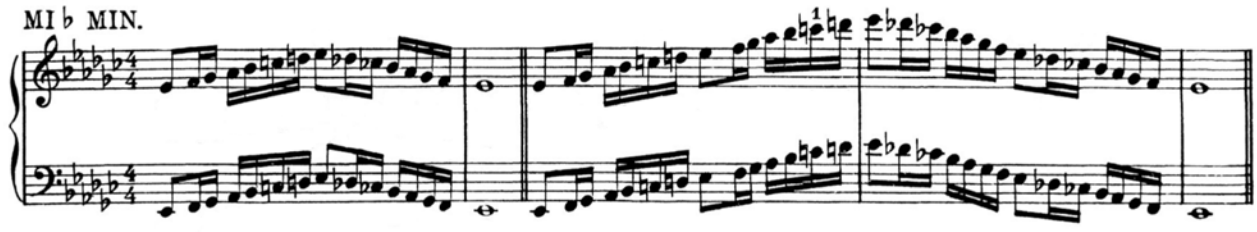


# CAPITOLO XVII

## GLI ARPEGGI

ARPEGGI PER LA MANO DESTRA

L'esecuzione degli arpeggi sulla fisarmonica presenta, data la posizione della tastiera, delle difficoltà particolari. Consigliamo perciò di studiare questa forma tecnica nelle seguenti maniere:

*a*) ARPEGGI DI UN'OTTAVA SENZA PASSAGGIO DEL POLLICE
Eseguire lentamente, con suono legato, usando la diteggiatura messa immediatamente sopra le note, ripetendo più volte l'esercizio.

*b*) ARPEGGI DI UN'OTTAVA CON PASSAGGI DEL POLLICE
Eseguire sempre lentamente e legato, usando la diteggiatura messa fra parentesi.
Raccomandiamo la massima attenzione nei passaggi del 1° e 3° dito usando la preparazione (vedi Cap. XIII pag. 52) affinchè i suoni risultino perfettamente legati.

*c*) ARPEGGI DI DUE OTTAVE
Eseguire come alla lettera precedente.

*d*) ARPEGGI A MANI UNITE
Non iniziare lo studio degli arpeggi a mani unite se non quando si siano ben superate le difficoltà presentate dalla loro esecuzione a mani separate.

*N.B.* - Per evitare una inutile dispersione di spazio abbiamo pensato di scrivere gli arpeggi solo a mani unite.
Resta però inteso che l'allievo dovrà studiarli prima a mani separate come è esposto in precedenza.

# *CHAPTER XVII*

## *ARPEGGIOS*

*ARPEGGIOS FOR THE RIGHT-HAND*

*Owing to the position of the keyboard. playing of arpeggios presents a certain amount of difficulty. We make the following suggestions for study:*

a) *ARPEGGIOS OF AN OCTAVE WITHOUT USING THE THUMB*
*Play slowly with legato, putting the fingers indicated directly on the notes. Repeat several times.*

b) *ARPEGGIOS OF AN OCTAVE USING THE THUMB*
*Play slowly with legato, using the fingering indicated in the brackets. We would advise close attention to the passing of the first and third fingers. Make use of the preparatory material (see Chapter XIII page 53) to obtain perfect legato playing.*

c) *ARPEGGIOS OF TWO OCTAVES*
*Play as directed in (b).*

d) *ARPEGGIOS FOR TWO HANDS*
*Do not commence playing of arpeggios with two hands if you are not capable of playing them separately.*

N.B. - *In order to avoid repetition, the arpeggios have been written for both hands. but the student should first practice them separately, righthand alone, lefthand alone, as suggested.*

# CAPÍTULO XVII

## ARPEGIOS

ARPEGIOS PARA LA MANO DERECHA

La ejecución de los arpegios en el acordeón presenta algunas dificultades, aconsejando, por tanto. empezar el estudio en la forma que a continuación indicamos:

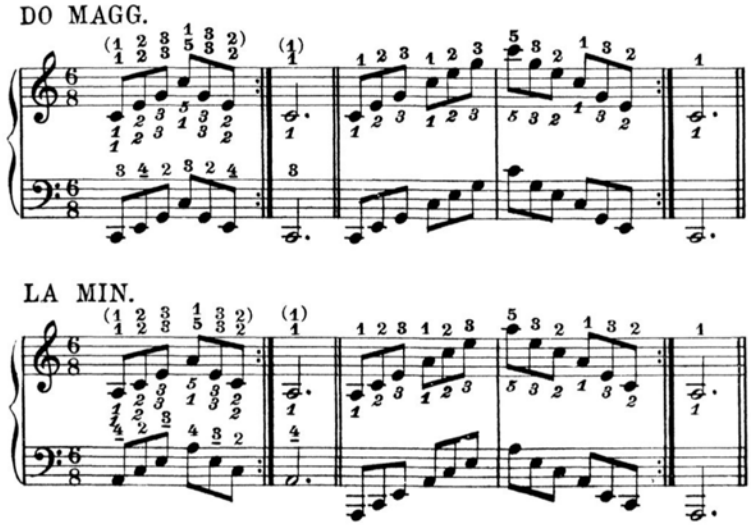
*a*) ARPEGIOS DE UNA OCTAVA SIN PASO DEL PULGAR
Ejecutar despacio ligando bien los sonidos de los ejercicios siguientes, repitiéndolos hasta dominarlos a la perfección.

*b*) ARPEGIOS DE UNA OCTAVA CON PASO DEL PULGAR
Ejecutar siempre despacio y ligado con la digitación indicada entre paréntesis. Recomendamos la mayor ateción en loc pasajes del primiero y tercer dedos utilizando la preparaciòn (ver Cap. XIII pág. 52) para conseguir que los sonidos queden perfectamente ligados.

*c*) ARPEGIOS DE DOS OCTAVAS
Ejecutarlos como se ha indicado en el apartado anterior.

*d*) ARPEGIOS A DOS MANOS
No iniciar el estudio de los arpegios a dos manos hasta que primeramente lo tengamos bien estudiado con las manos separadas.

*N.B.* - Para reducirnos al espacio disponible hemos escrito los arpegios a dos manos solamente. Recomendamos como muy importante que se estudie primeramente las manos por separado, antes de hacerlo con las dos manos juntas, tal como hemos expuesto anteriormente.



# CAPITOLO XVII

## GLI ARPEGGI

ARPEGGI PER LA MANO DESTRA

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# CAPÍTULO XVII

## ARPEGIOS

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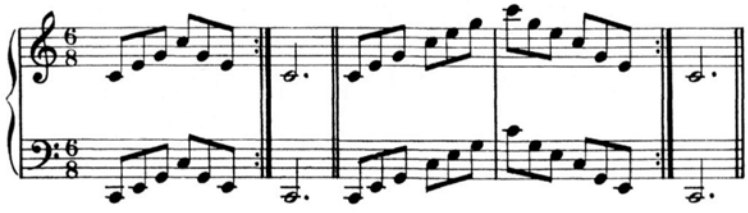
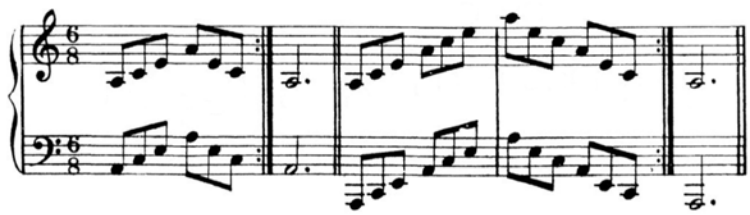
DO MAGG.



LA MIN.

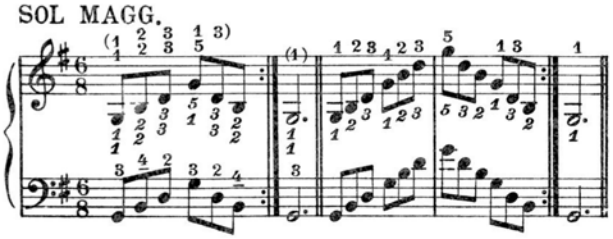


ARPEGGI
NELLE TONALITÀ
CON I ♯

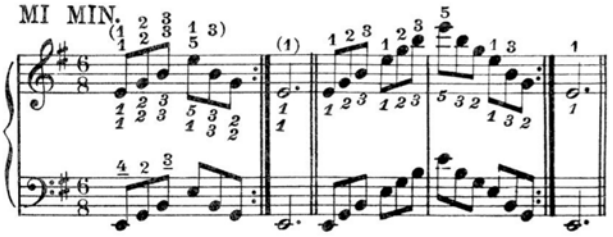
*ARPEGGIOS*
*IN KEYS WITH ♯*

ARPEGIOS
EN LAS TONALIDADES
CON ♯

SOL MAGG.



MI MIN.



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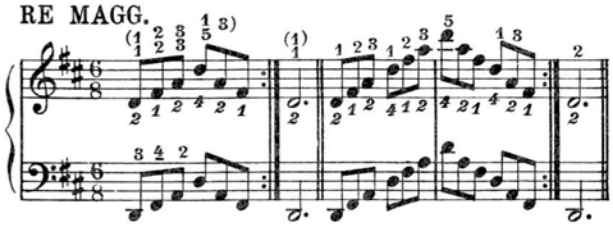

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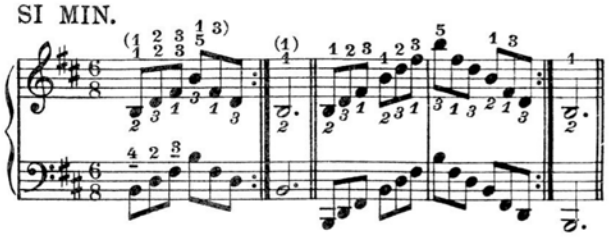

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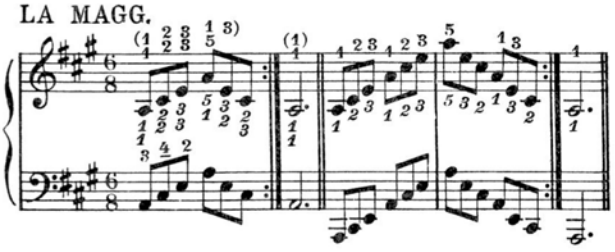
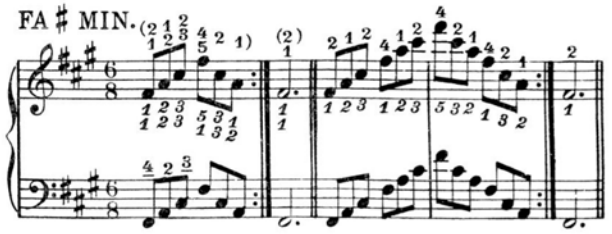


FA ♯ MIN.



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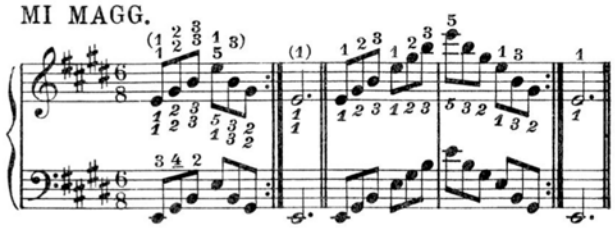
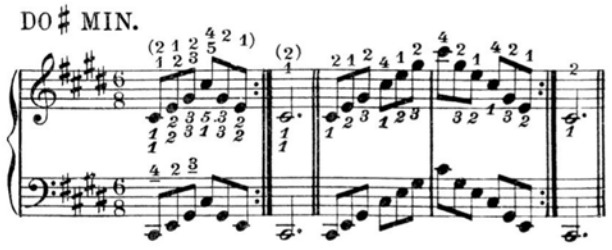


DO ♯ MIN.



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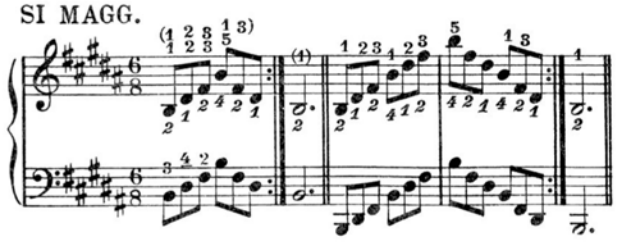

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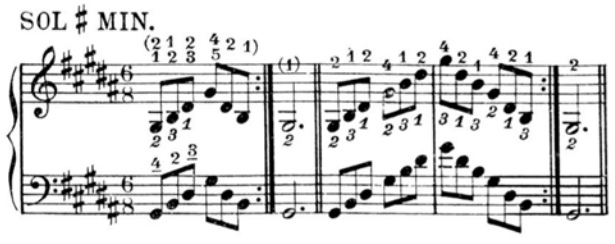

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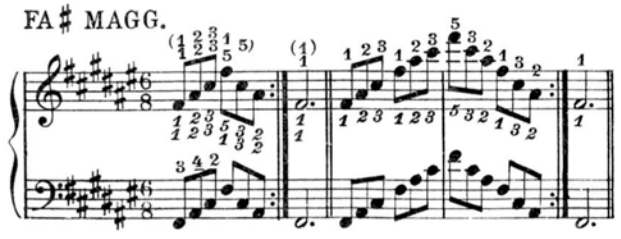


Re diesis minore è stato omesso trattandosi di una tonalità pochissimo usata.

*D sharp minor is omitted since it is little used.*

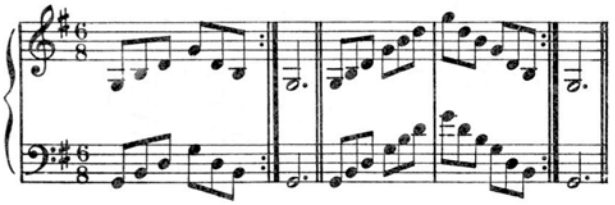
Re sostenido menor ha sido ometido tratándose de una tonalidad de muy poco uso.

ARPEGGI
NELLE TONALITÀ
CON I ♯

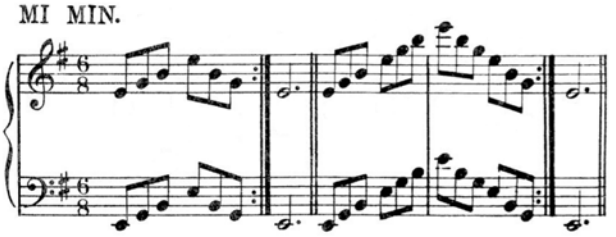
*ARPEGGIOS*
*IN KEYS WITH ♯*

ARPEGIOS
EN LAS TONALIDADES
CON ♯

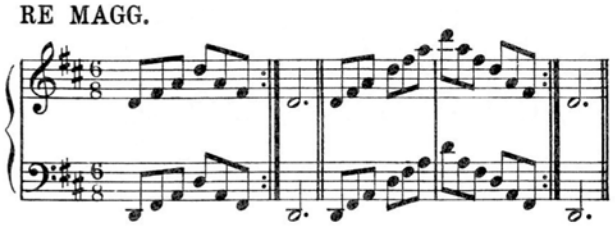
SOL MAGG.



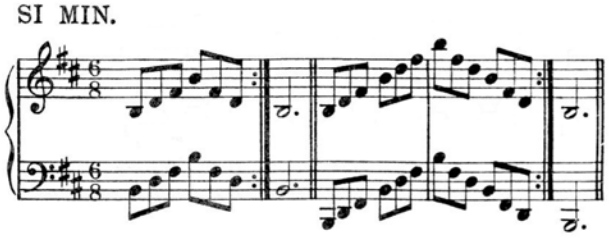
MI MIN.



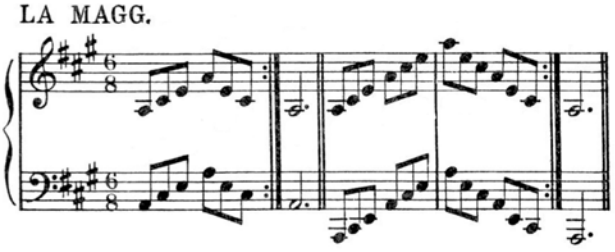
RE MAGG.



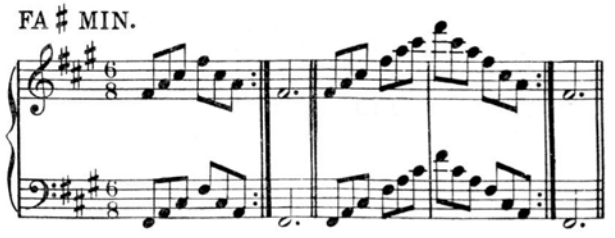
SI MIN.



LA MAGG.



FA ♯ MIN.



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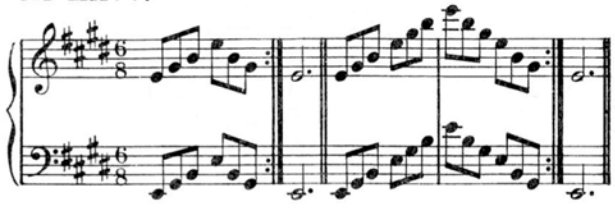
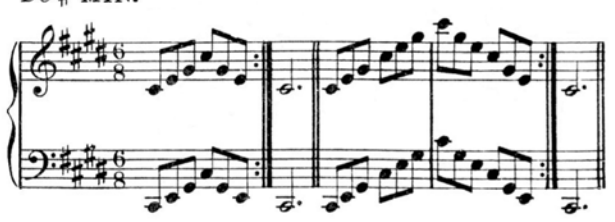


DO ♯ MIN.



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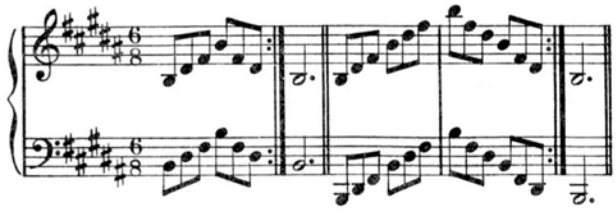
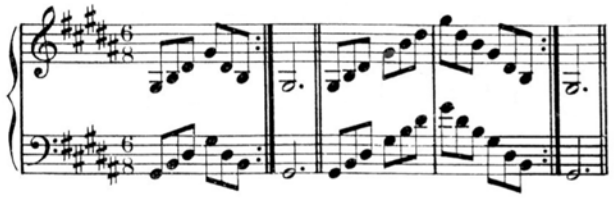
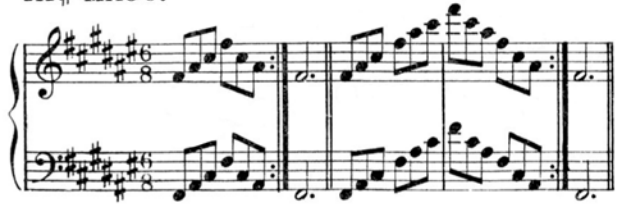


SOL ♯ MIN.



FA ♯ MAGG.



Re diesis minore è stato omesso trattandosi di una tonalità pochissimo usata.

*D sharp minor is omitted since it is little used.*

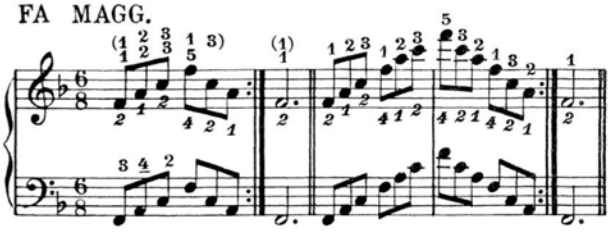
Re sostenido menor ha sido ometido tratándose de una tonalidad de muy poco uso.

ARPEGGI
NELLE TONALITÀ
CON I ♭

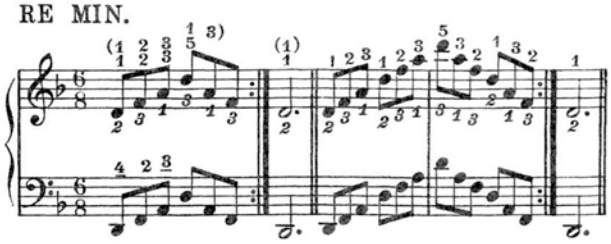
*ARPEGGIOS*
*IN KEYS WITH ♭*

ARPEGIOS
EN LAS TONALIDADES
CON ♭

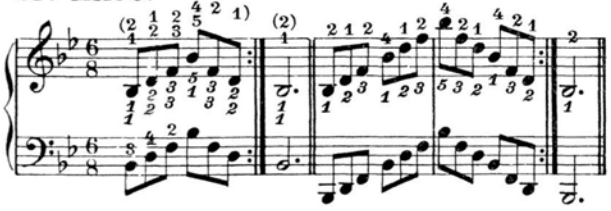
FA MAGG.



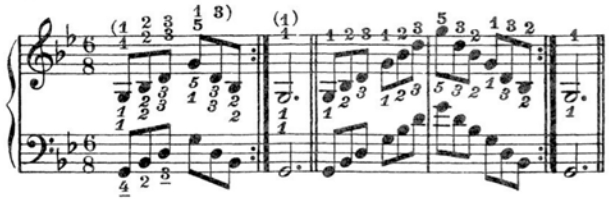
RE MIN.



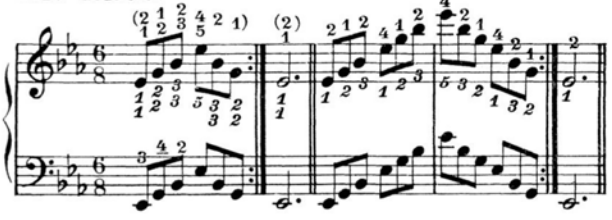
SI ♭ MAGG.



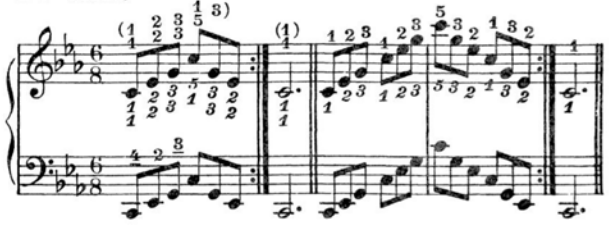
SOL MIN.



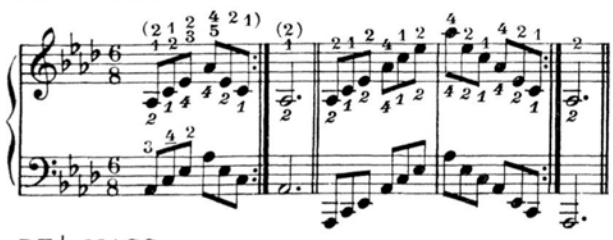
MI ♭ MAGG.



DO MIN.



LA ♭ MAGG.



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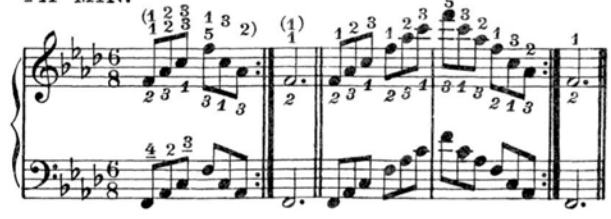

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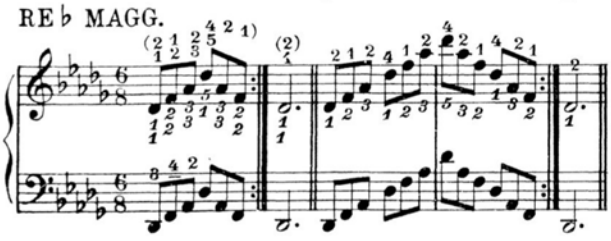
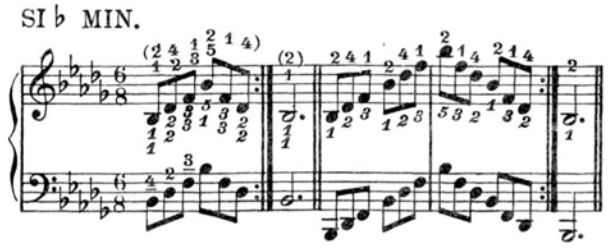
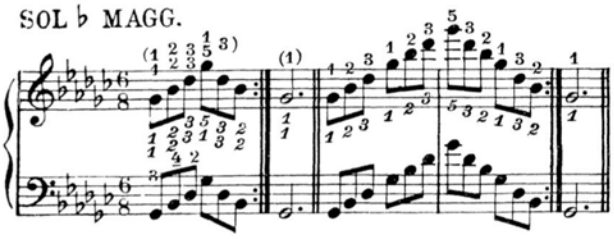


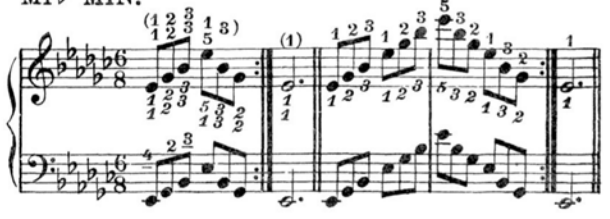
SI ♭ MIN.



SOL ♭ MAGG.



MI ♭ MIN.



*N.B.* - Ogni allievo che abbia seri intendimenti dovrà fare, degli arpeggi, una ginnastica quotidiana.

N.B.- *All students with serious intentions should practise arpeggios every day.*

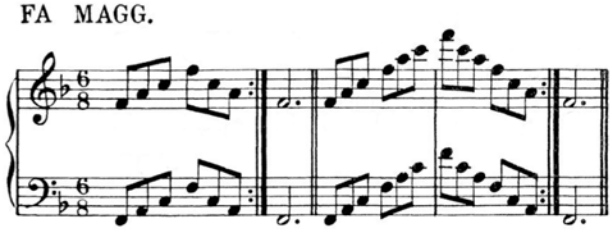
*N.B.* - Para obtener un buen resultado se recomienda practicar diariamente los arpegios.

ARPEGGI
NELLE TONALITÀ
CON I ♭

*ARPEGGIOS*
*IN KEYS WITH ♭*

ARPEGIOS
EN LAS TONALIDADES
CON ♭

FA MAGG.



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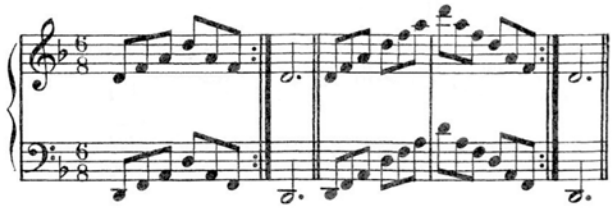

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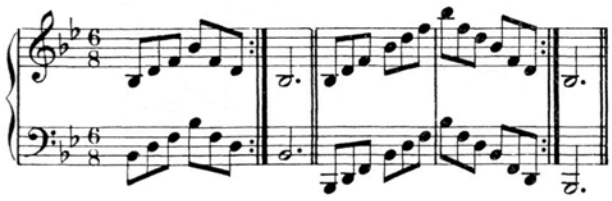

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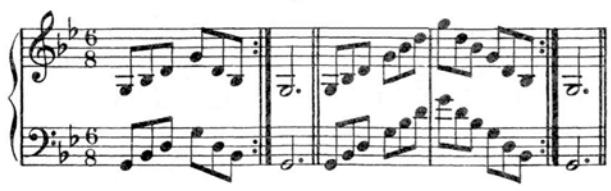
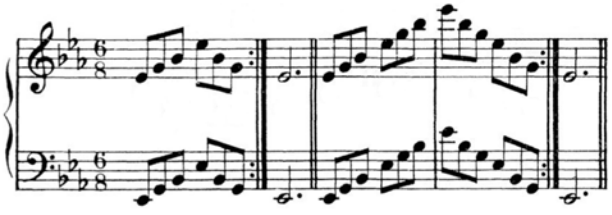
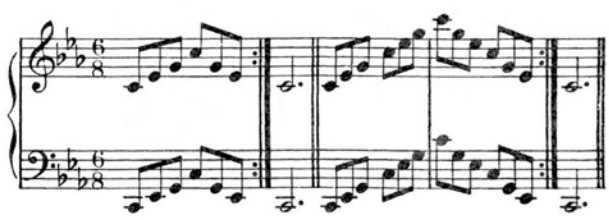


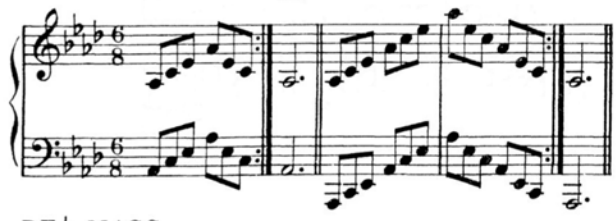
MI ♭ MAGG.



DO MIN.



LA ♭ MAGG.



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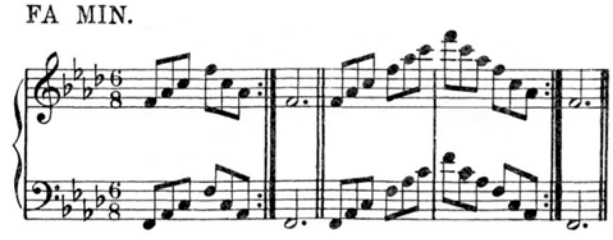
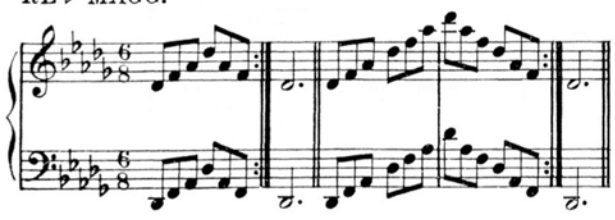
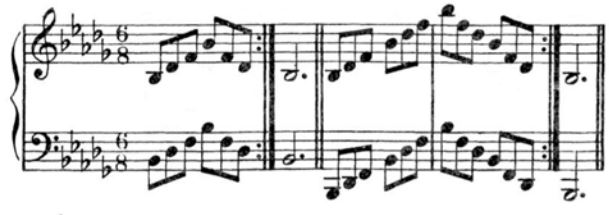


RE ♭ MAGG.



SI ♭ MIN.



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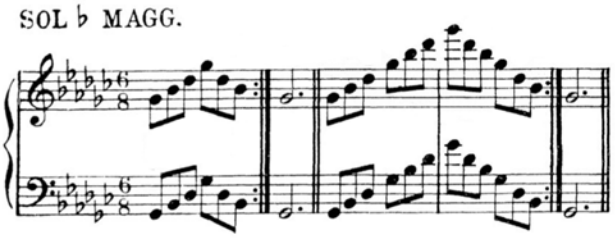
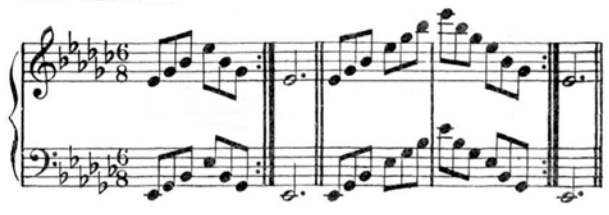


MI ♭ MIN.



*N.B.* - Ogni allievo che abbia seri intendimenti dovrà fare, degli arpeggi, una ginnastica quotidiana.

N.B.- *All students with serious intentions should practise arpeggios every day.*

*N.B.* - Para obtener un buen resultado se recomienda practicar diariamente los arpegios.

# CAPITOLO XVIII *CHAPTER XVIII* CAPÍTULO XVIII

## ACCORDI

FORMAZIONE
DEGLI ACCORDI MAGGIORI
E LORO RIVOLTI

L'accordo maggiore è formato dal suono fondamentale e dalla sovrapposizione di una terza maggiore e di una quinta giusta.

## *CHORDS*

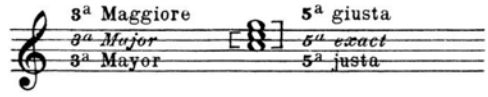
*FORMING*
*OF THE MAJOR CHORDS*
*AND THEIR INVERSIONS*

*The Major chord is made of its Fundamental, the Major Third and Major Fifth.*

## ACORDES

FORMACION
DE LOS ACORDES MAYORES
Y DE SUS INVERSIONES

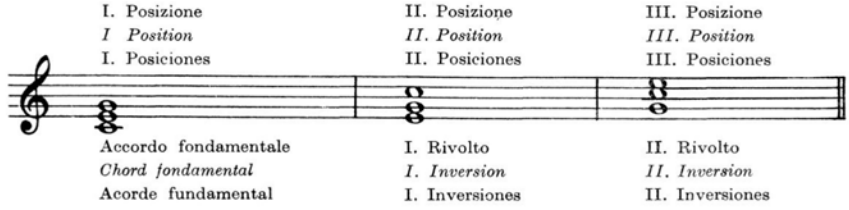
Él acorde perfecto mayor está formado de un sonido fundamental, de una tercera mayor y de una quinta justa, superpuestas.




Ogni accordo può essere eseguito in tre diverse posizioni.

*All chords can be played in three different positions.*

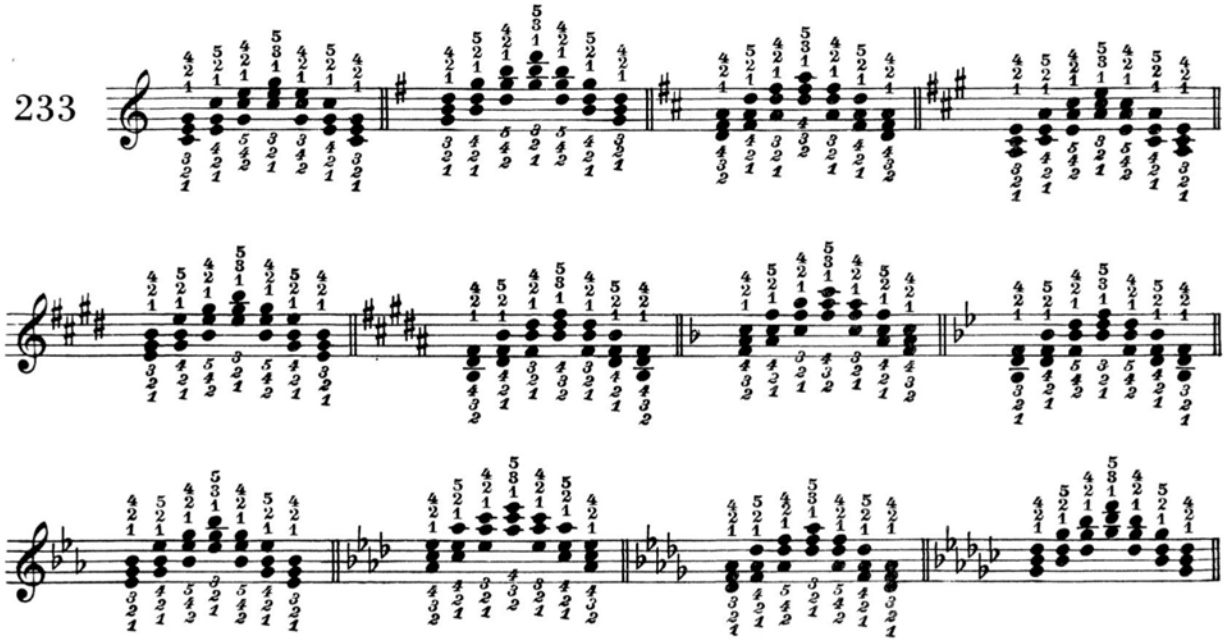
Cada acorde se puede ejecutar en tres posiciones distintas.




ACCORDI MAGGIORI
E RELATIVI RIVOLTI

*MAJOR CHORDS*
*AND RELATIVE INVERSIONS*

ACORDES MAYORES Y SUS CORRESPONDIENTES INVERSIONES




Lo stesso esercizio può essere applicato sul I-IV e V grado della scala di ogni tonalità maggiore,

*The same exercise can be applied to first, fourth and fifth degrees of all Major scales.*

Él mismo ejercicio puede ser aplicado sobre el I-IV y V grado de la escala de cada tonalidad mayor.

# CAPITOLO XVIII *CHAPTER XVIII* CAPÍTULO XVIII

## ACCORDI

FORMAZIONE
DEGLI ACCORDI MAGGIORI
E LORO RIVOLTI

L'accordo maggiore è formato dal suono fondamentale e dalla sovrapposizione di una terza maggiore e di una quinta giusta.

## *CHORDS*

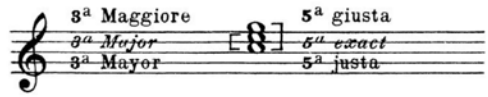
*FORMING*
*OF THE MAJOR CHORDS*
*AND THEIR INVERSIONS*

*The Major chord is made of its Fundamental, the Major Third and Major Fifth.*

## ACORDES

FORMACION
DE LOS ACORDES MAYORES
Y DE SUS INVERSIONES

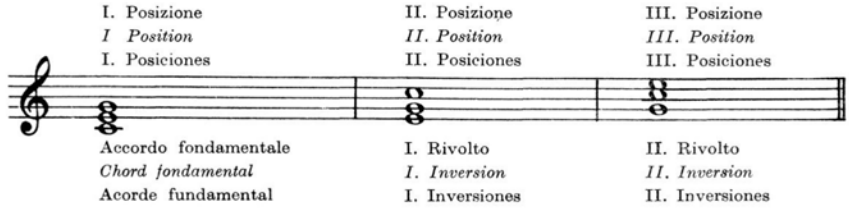
Él acorde perfecto mayor está formado de un sonido fundamental, de una tercera mayor y de una quinta justa, superpuestas.




Ogni accordo può essere eseguito in tre diverse posizioni.

*All chords can be played in three different positions.*

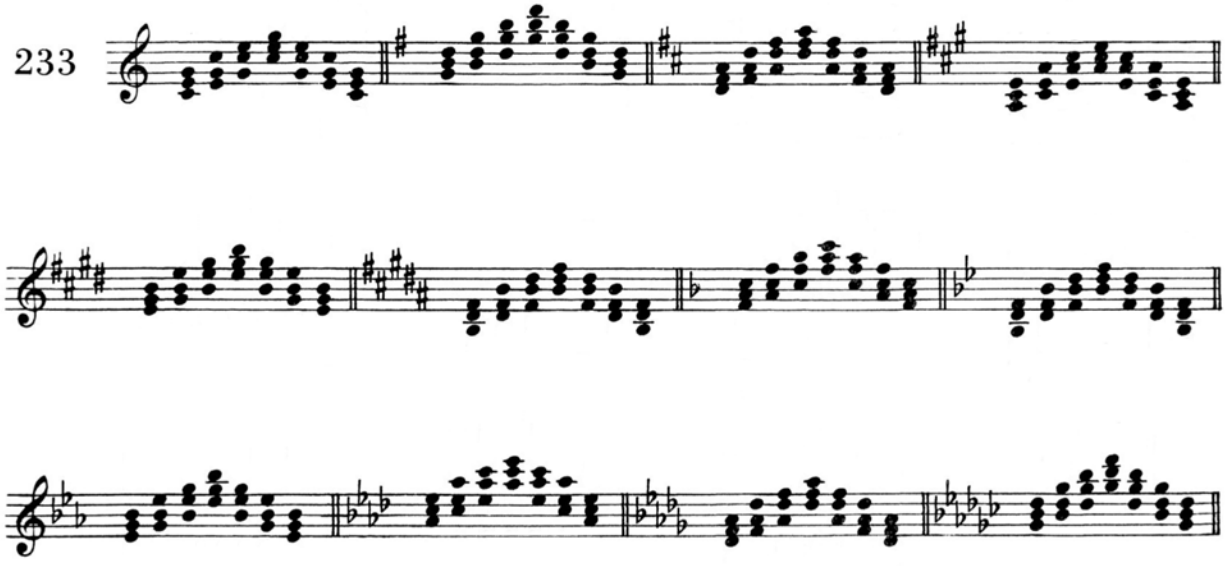
Cada acorde se puede ejecutar en tres posiciones distintas.




ACCORDI MAGGIORI
E RELATIVI RIVOLTI

*MAJOR CHORDS*
*AND RELATIVE INVERSIONS*

ACORDES MAYORES Y SUS CORRESPONDIENTES INVERSIONES




Lo stesso esercizio può essere applicato sul I-IV e V grado della scala di ogni tonalità maggiore,

*The same exercise can be applied to first, fourth and fifth degrees of all Major scales.*

Él mismo ejercicio puede ser aplicado sobre el I-IV y V grado de la escala de cada tonalidad mayor.

## ACCORDI MINORI

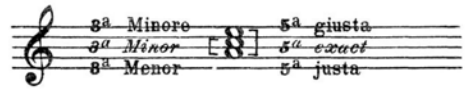
L'accordo minore è formato dal suono fondamentale, da una terza minore e una quinta giusta.

## *MINOR CHORDS*

*The Minor chord is made of its Fundamental with its Minor and Fifth.*

## ACORDES MENORES

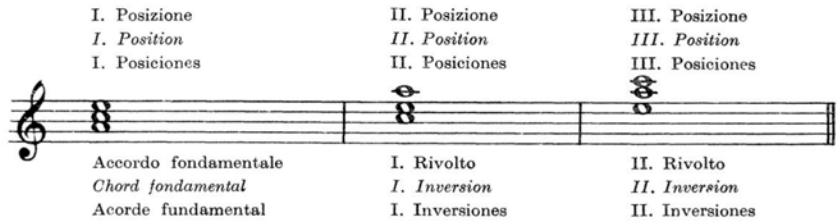
Él acorde perfecto menor está formado de un sonido fundamental, de una tercera menor y de una quinta justa, superpuestas.




Ogni accordo può essere eseguito in tre diverse posizioni.

*All chords can be played in three different positions.*

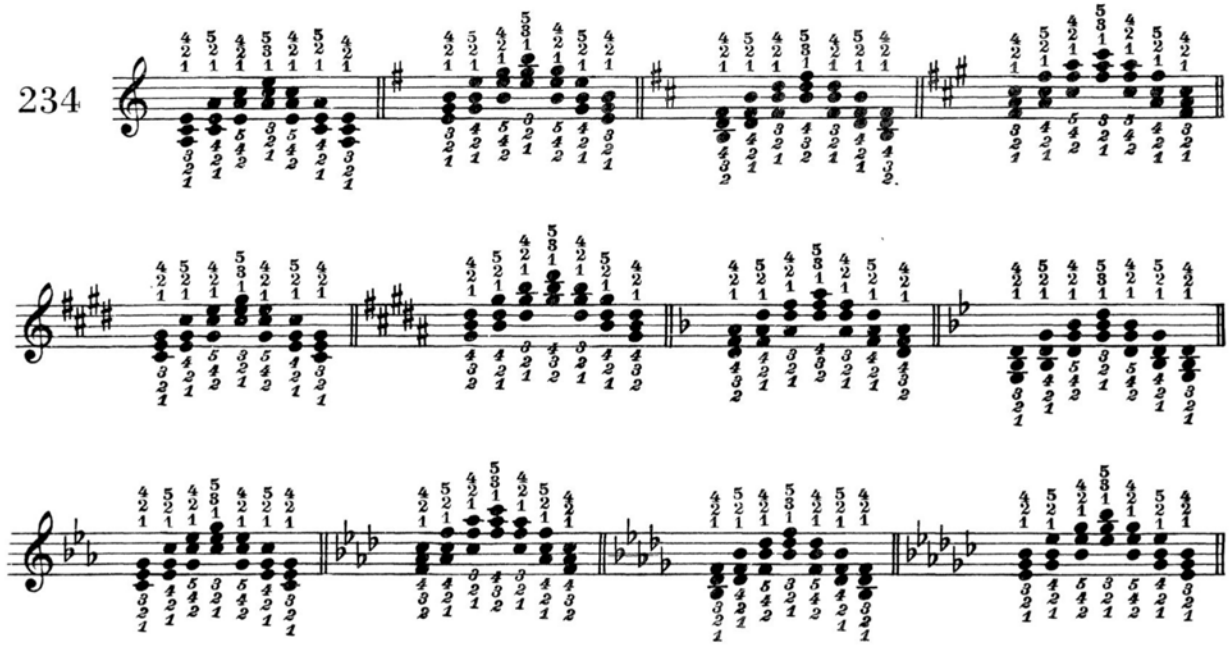
Cada acorde se puede ejecutar en tres posiciones distintas.




## ACCORDI MINORI E RELATIVI RIVOLTI

## *MINOR CHORDS AND RELATIVE INVERSIONS*

## ACORDES MENORES Y SUS CORRESPONDIENTES INVERSIONES




Lo stesso esercizio può essere applicato nella scala minore:

- Naturale sul I, IV e V grado.
- Armonica sul I e IV grado.
- Melodica sul I e II grado.

*The same exercise can be applied in the Minor scales:*

- *Natural: First, fourth and fifth degrees.*
- *Harmonic: First and fourth.*
- *Melodic: First and second.*

Él mismo ejercicio puede ser aplicado en la escala menor:

- Natural sobre el I, IV y V grado.
- Armónica sobre el I y IV grado.
- Melódica sobre el I y II grado.

## ACCORDI MINORI

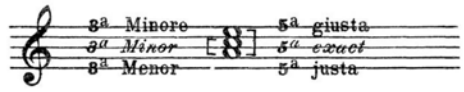
L'accordo minore è formato dal suono fondamentale, da una terza minore e una quinta giusta.

## *MINOR CHORDS*

*The Minor chord is made of its Fundamental with its Minor and Fifth.*

## ACORDES MENORES

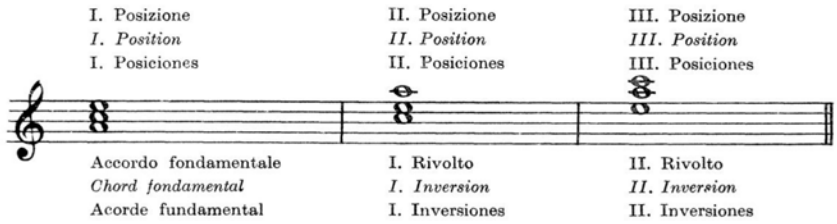
Él acorde perfecto menor está formado de un sonido fundamental, de una tercera menor y de una quinta justa, superpuestas.




Ogni accordo può essere eseguito in tre diverse posizioni.

*All chords can be played in three different positions.*

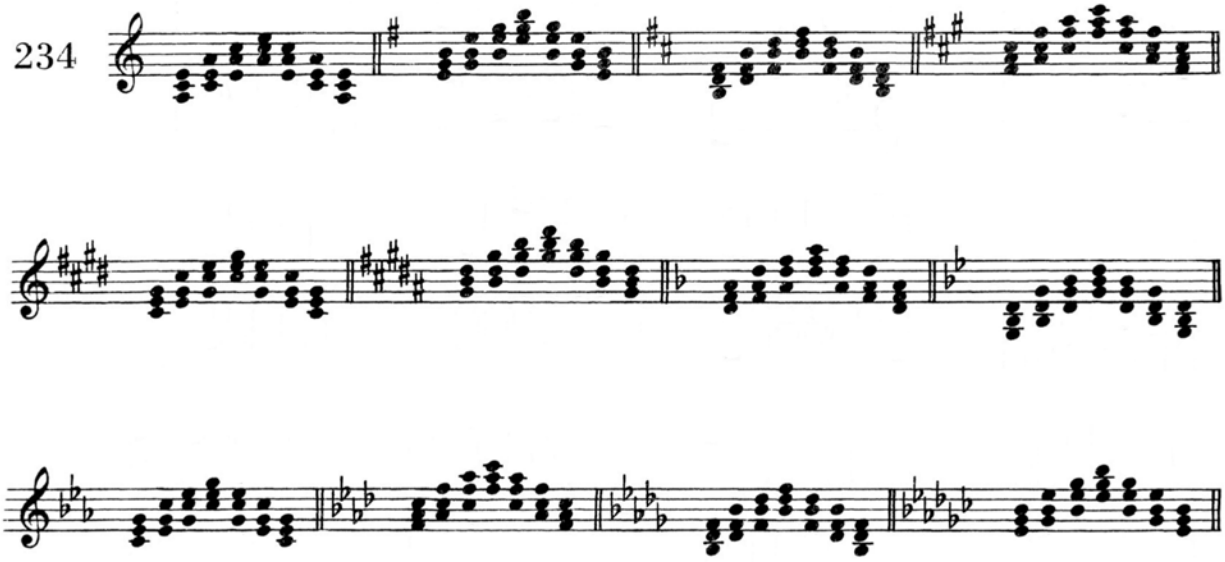
Cada acorde se puede ejecutar en tres posiciones distintas.




## ACCORDI MINORI E RELATIVI RIVOLTI

## *MINOR CHORDS AND RELATIVE INVERSIONS*

## ACORDES MENORES Y SUS CORRESPONDIENTES INVERSIONES




Lo stesso esercizio può essere applicato nella scala minore:

Naturale sul I, IV e V grado.
Armonica sul I e IV grado.
Melodica sul 1 e II grado.

*The same exercise can be applied in the Minor scales:*

*Natural: First, fourth and fifth degrees.*
*Harmonic: First and fourth.*
*Melodic: First and second.*

Él mismo ejercicio puede ser aplicado en la escala menor:

Natural sobre el I, IV y V grado.
Armónica sobre el I y IV grado.
Melódica sobre el I y II grado.

## ACCORDI DI SETTIMA DI DOMINANTE

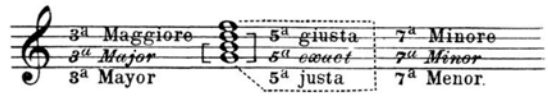
L'accordo di settima di dominante è formato di quattro suoni (fondamentale, terza maggiore, quinta giusta, settima minore).

## *CHORDS OF THE DOMINANT SEVENTH*

*The chord of the Dominant seventh is formed by four notes (Fundamental, Major third, Major fifth and Minor seventh).*

## ACORDES DE SÉPTIMA DE DOMINANTE

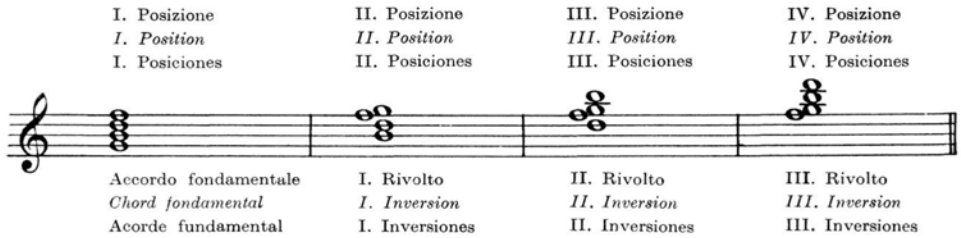
Él acorde de séptima de dominante es formado de cuatro sonidos (fundamental, tercera mayor, quinta justa, septima menor).




Ogni accordo può essere eseguito in tre diverse posizioni.

*All chords can be played in three different positions.*

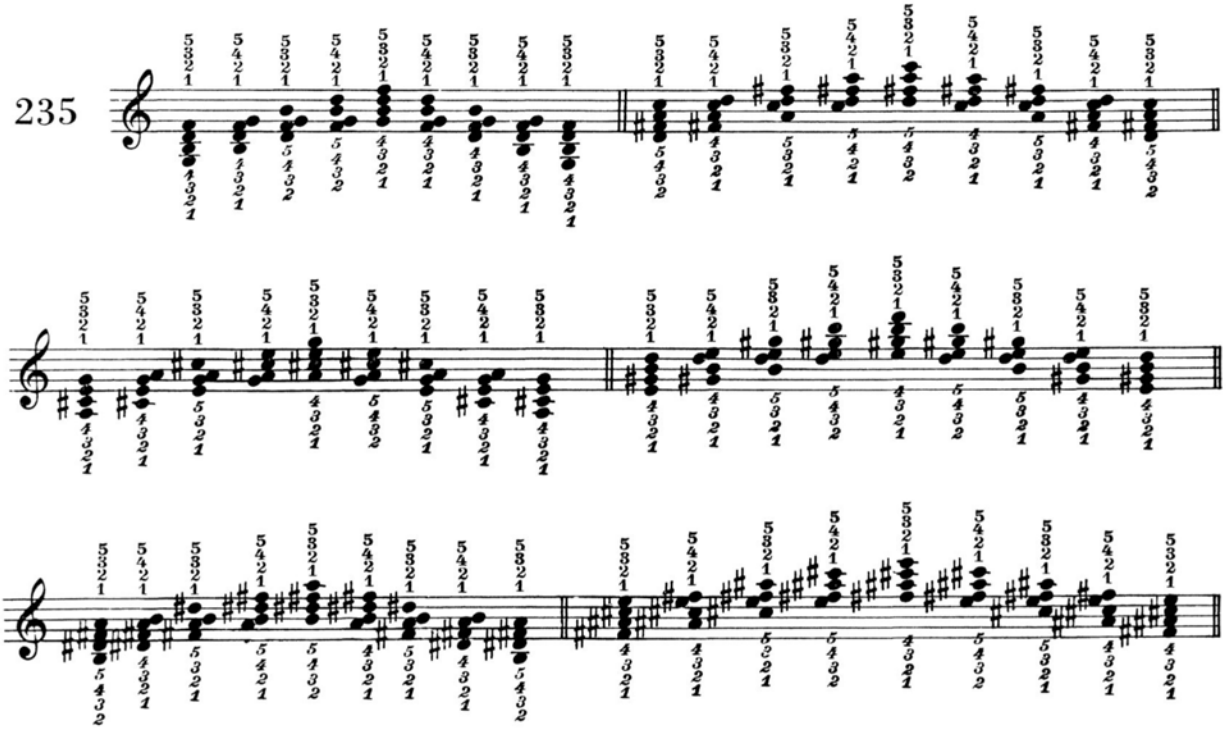
Cada acorde se puede ejecutar en tres posiciones distintas.




## ACCORDI DI SETTIMA DOMINANTE E RELATIVI RIVOLTI

## *DOMINANT SEVENTH CHORDS AND RELATIVE INVERSIONS*

## ACORDES DE SEPTIMA DE DOMINANTE Y SUS CORRESPONDIENTES INVERSIONES



## ACCORDI DI SETTIMA DI DOMINANTE

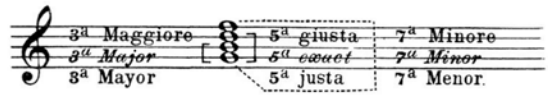
L'accordo di settima di dominante è formato di quattro suoni (fondamentale, terza maggiore, quinta giusta, settima minore).

## *CHORDS OF THE DOMINANT SEVENTH*

*The chord of the Dominant seventh is formed by four notes (Fundamental, Major third, Major fifth and Minor seventh).*

## ACORDES DE SÉPTIMA DE DOMINANTE

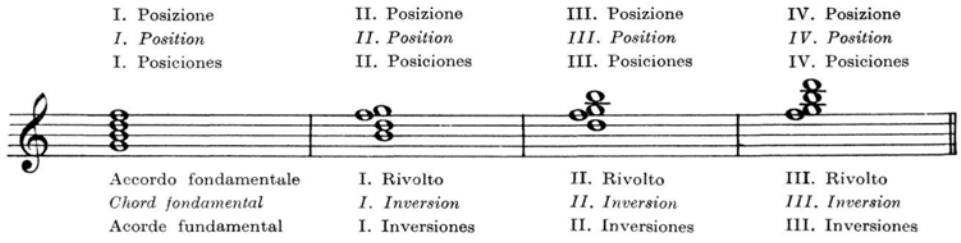
Él acorde de séptima de dominante es formado de cuatro sonidos (fundamental, tercera mayor, quinta justa, septima menor).




Ogni accordo può essere eseguito in tre diverse posizioni.

*All chords can be played in three different positions.*

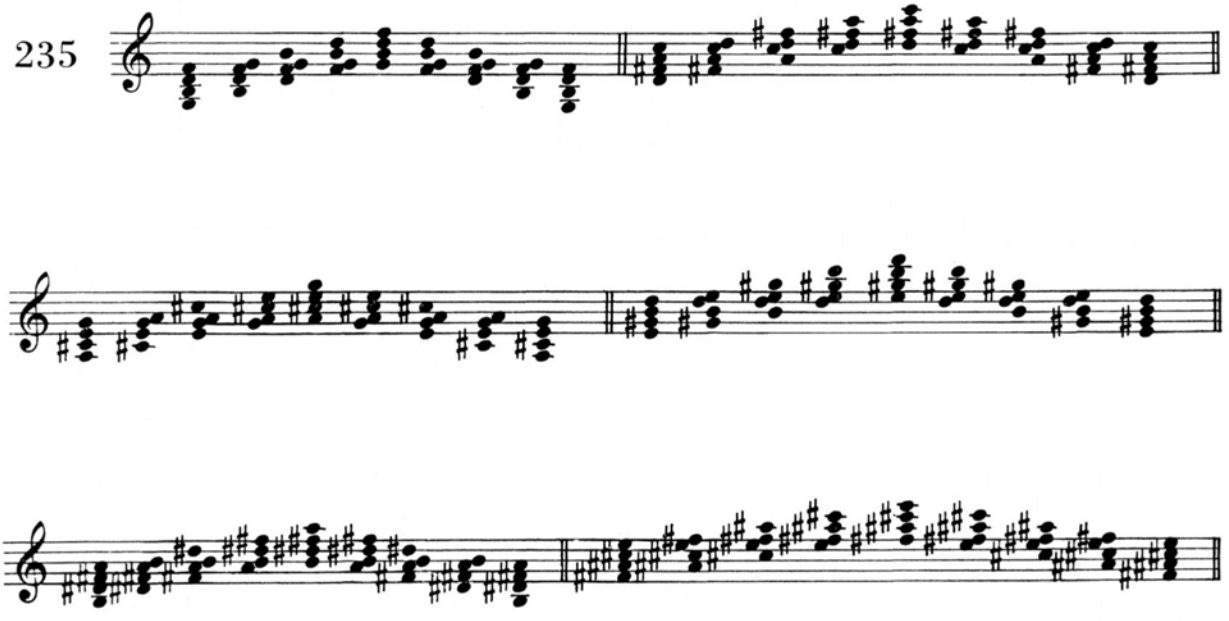
Cada acorde se puede ejecutar en tres posiciones distintas.

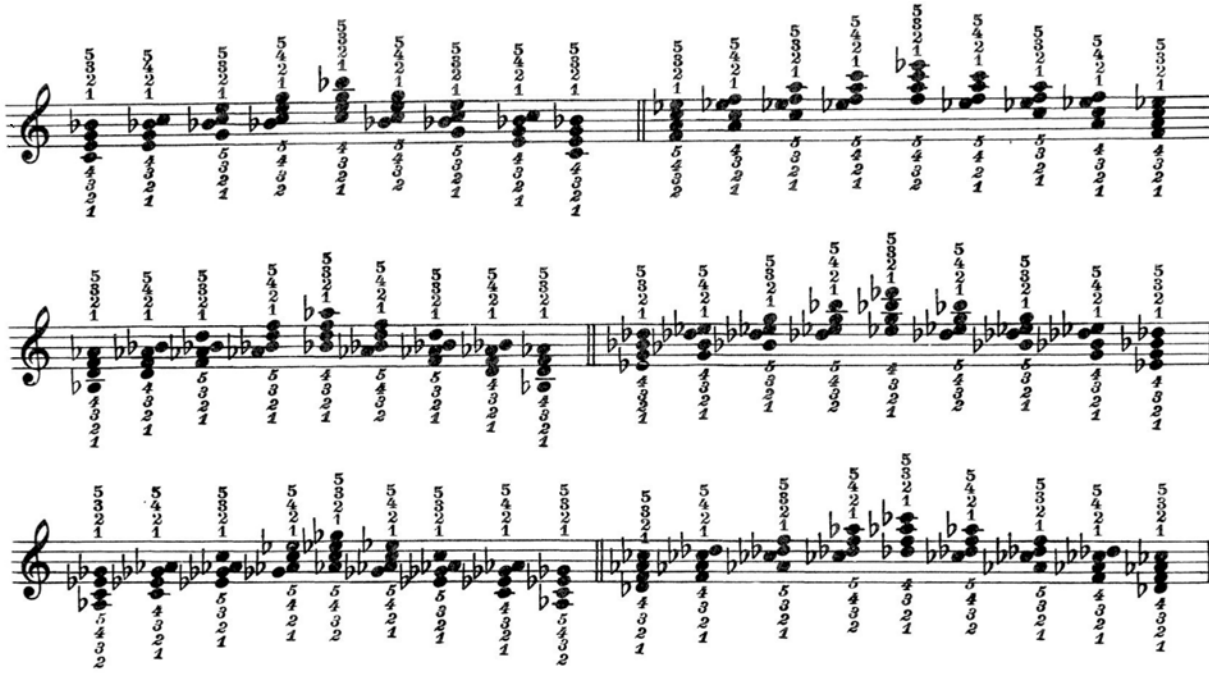



## ACCORDI DI SETTIMA DOMINANTE E RELATIVI RIVOLTI

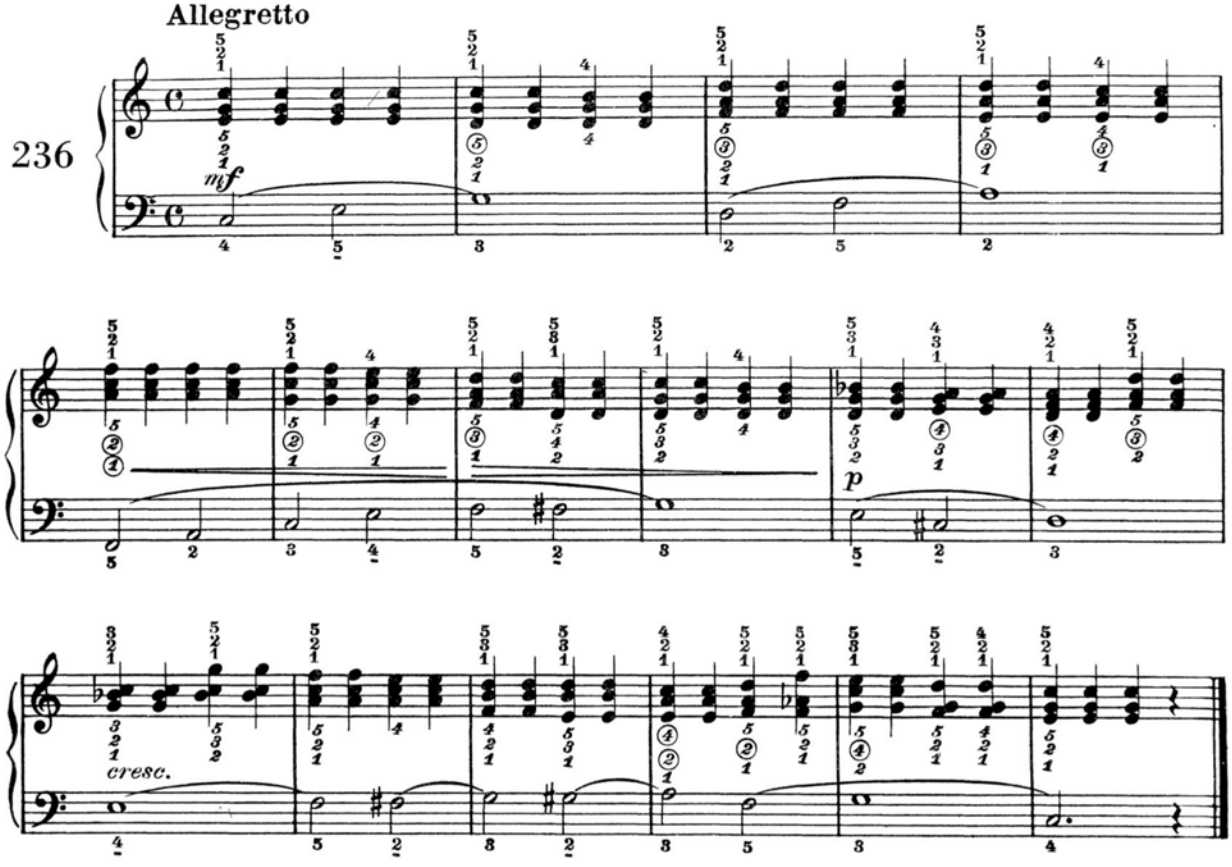
## *DOMINANT SEVENTH CHORDS AND RELATIVE INVERSIONS*

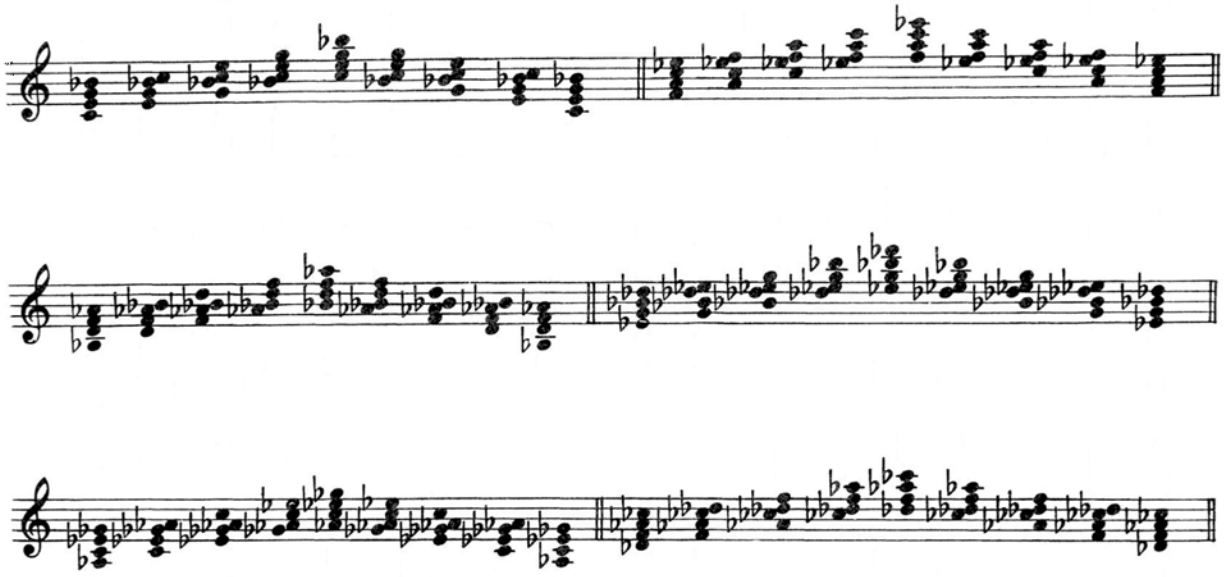
## ACORDES DE SEPTIMA DE DOMINANTE Y SUS CORRESPONDIENTES INVERSIONES





**ESERCIZI MELODICI** *MELODIC EXERCISES* **EJERCICIOS MELODICOS**

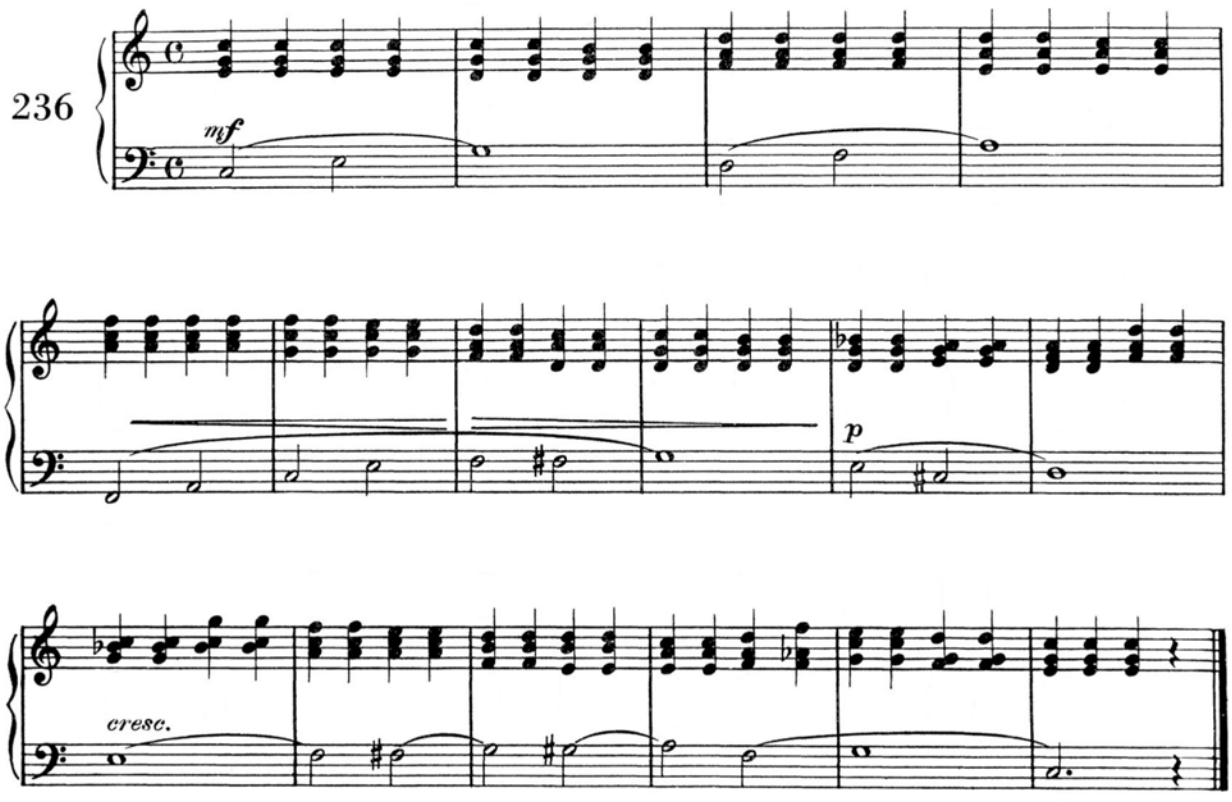


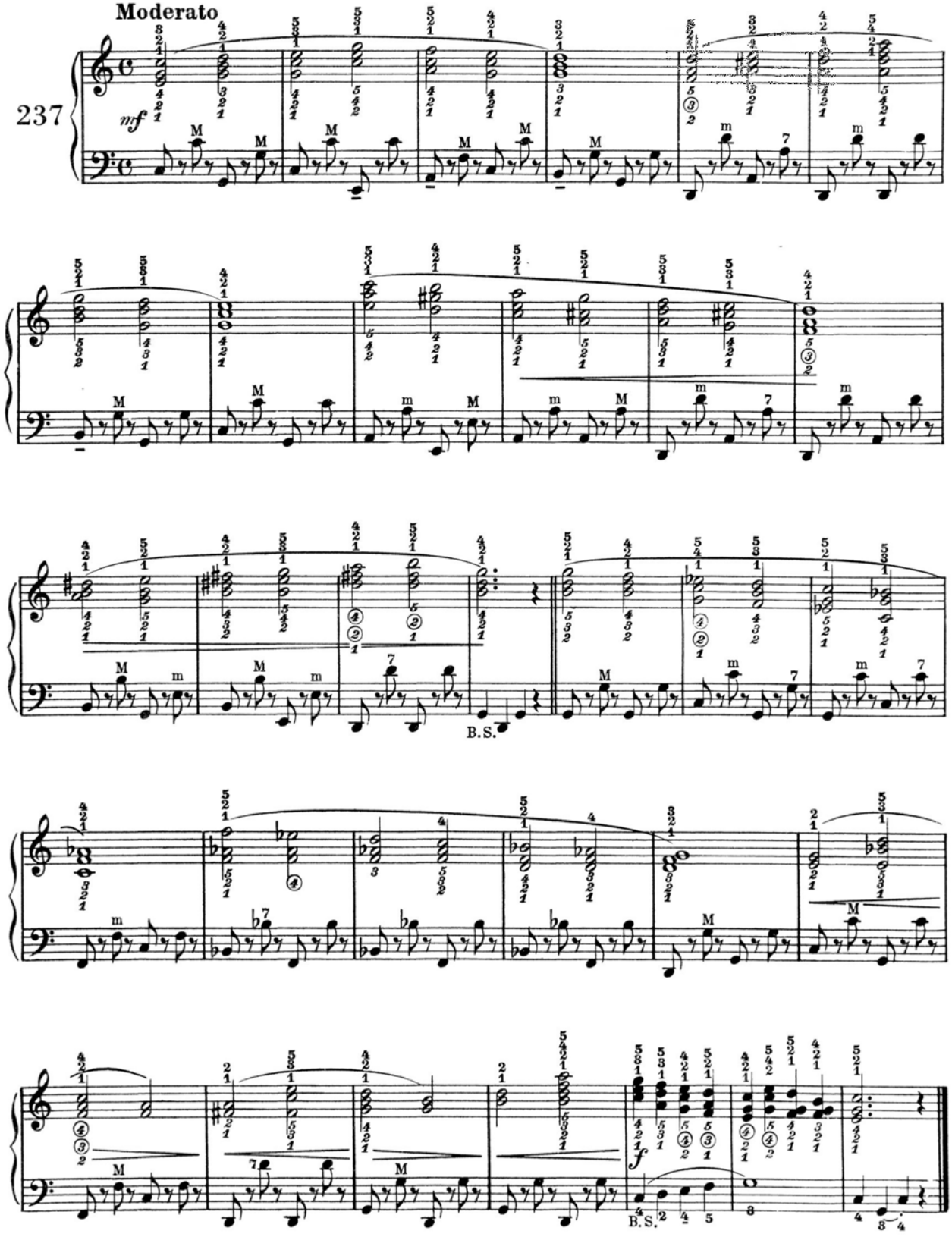


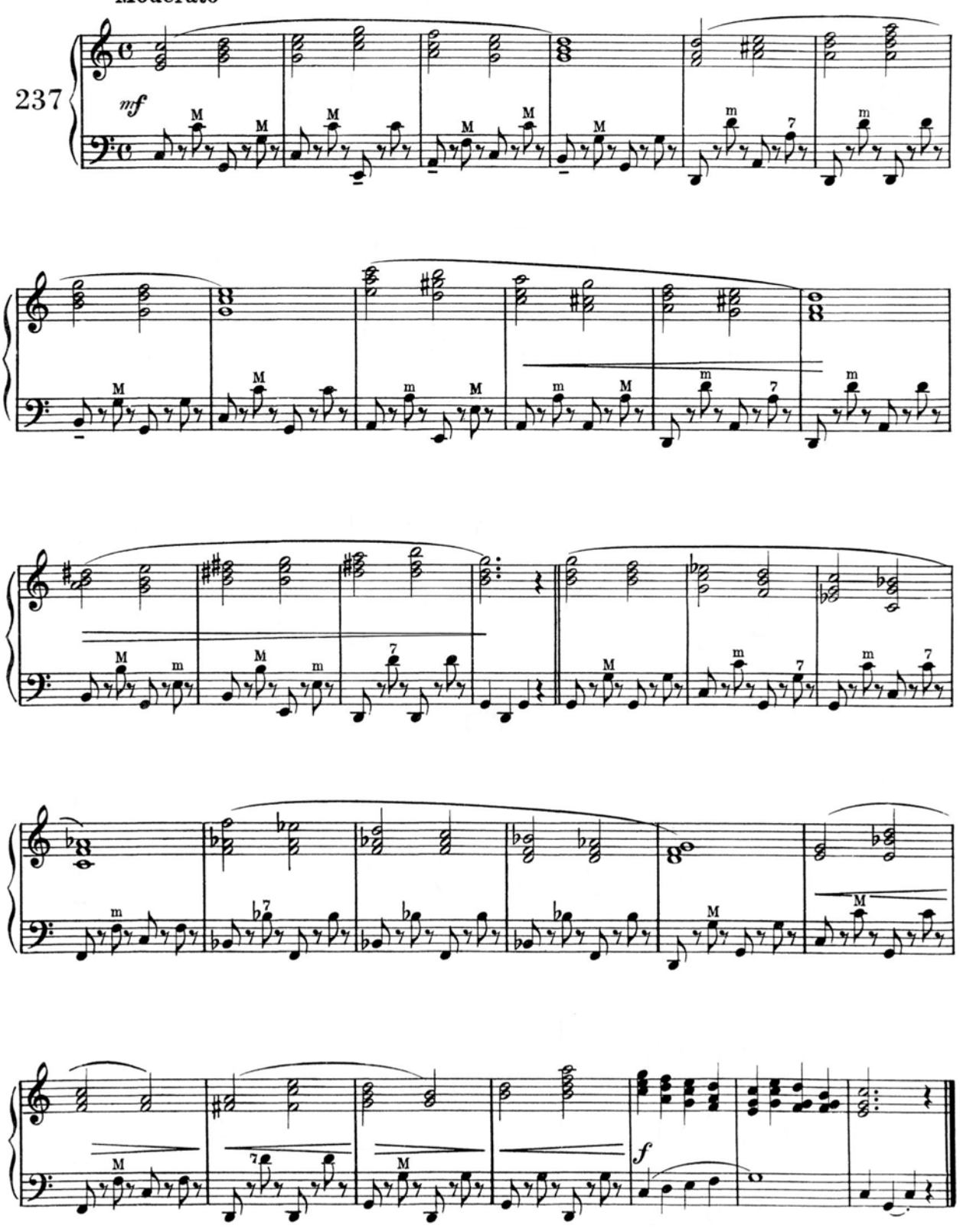
**ESERCIZI MELODICI** *MELODIC EXERCISES* **EJERCICIOS MELODICOS**

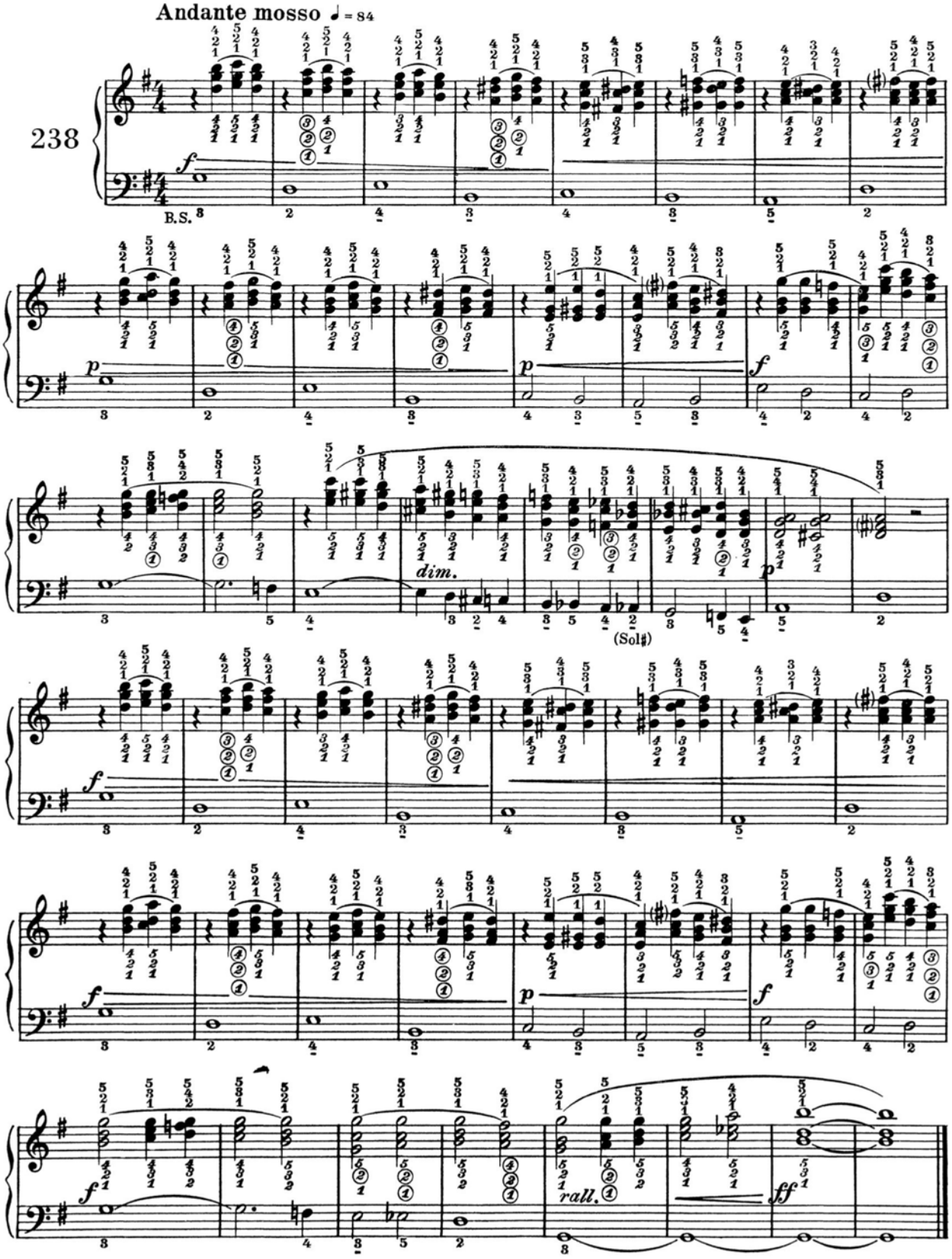
**Allegretto**

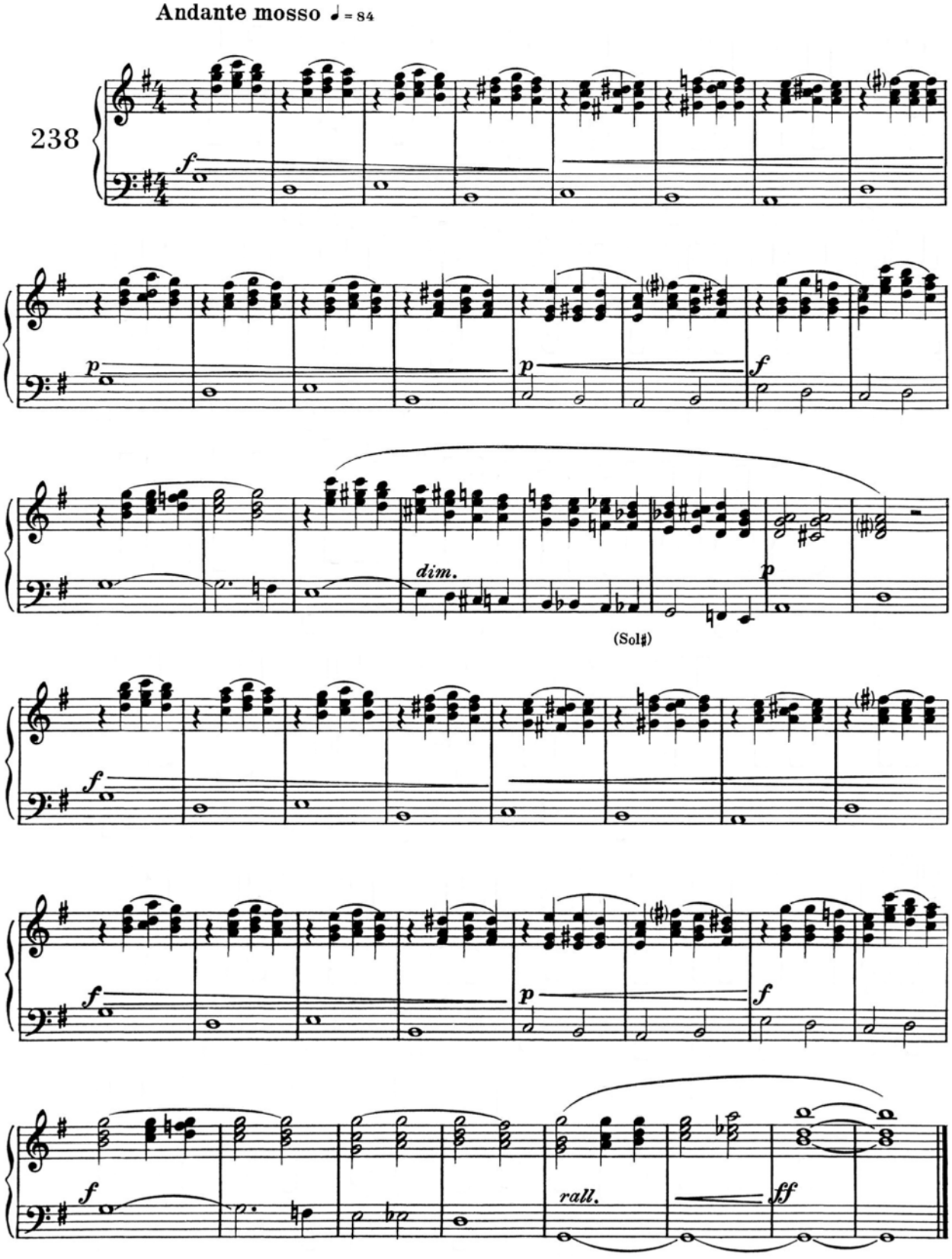
236

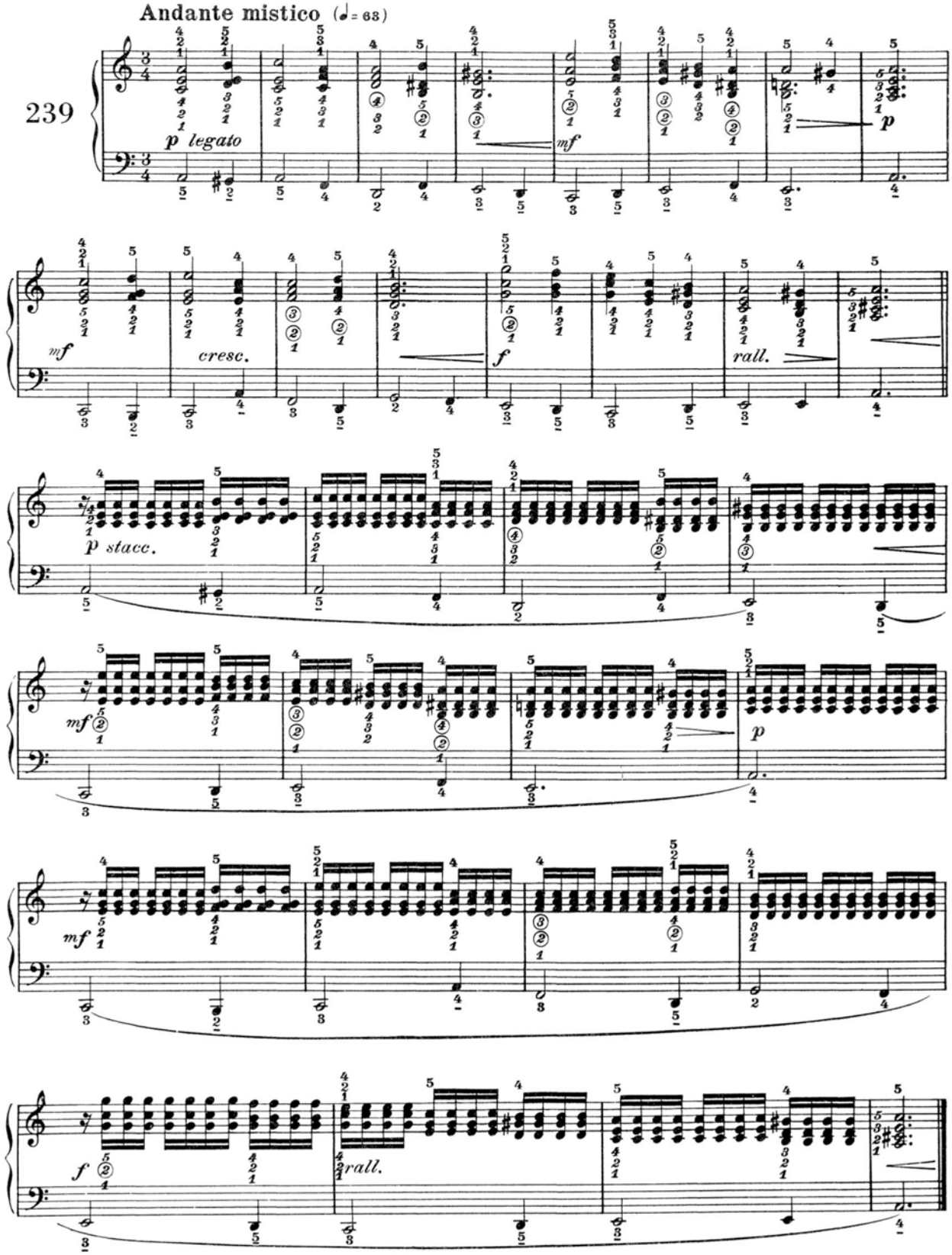


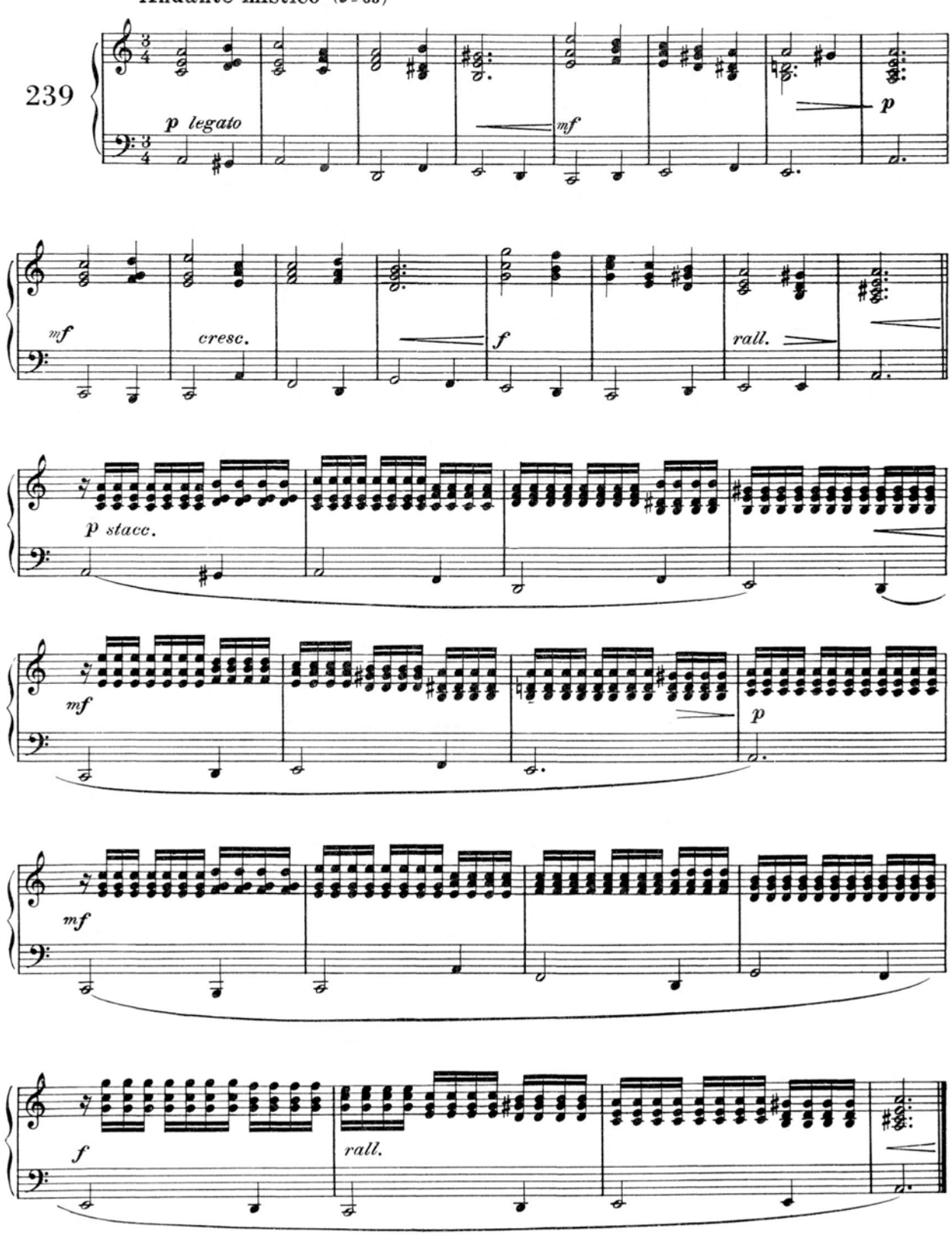

Moderato
237
mf
B.S.
f
B.S.

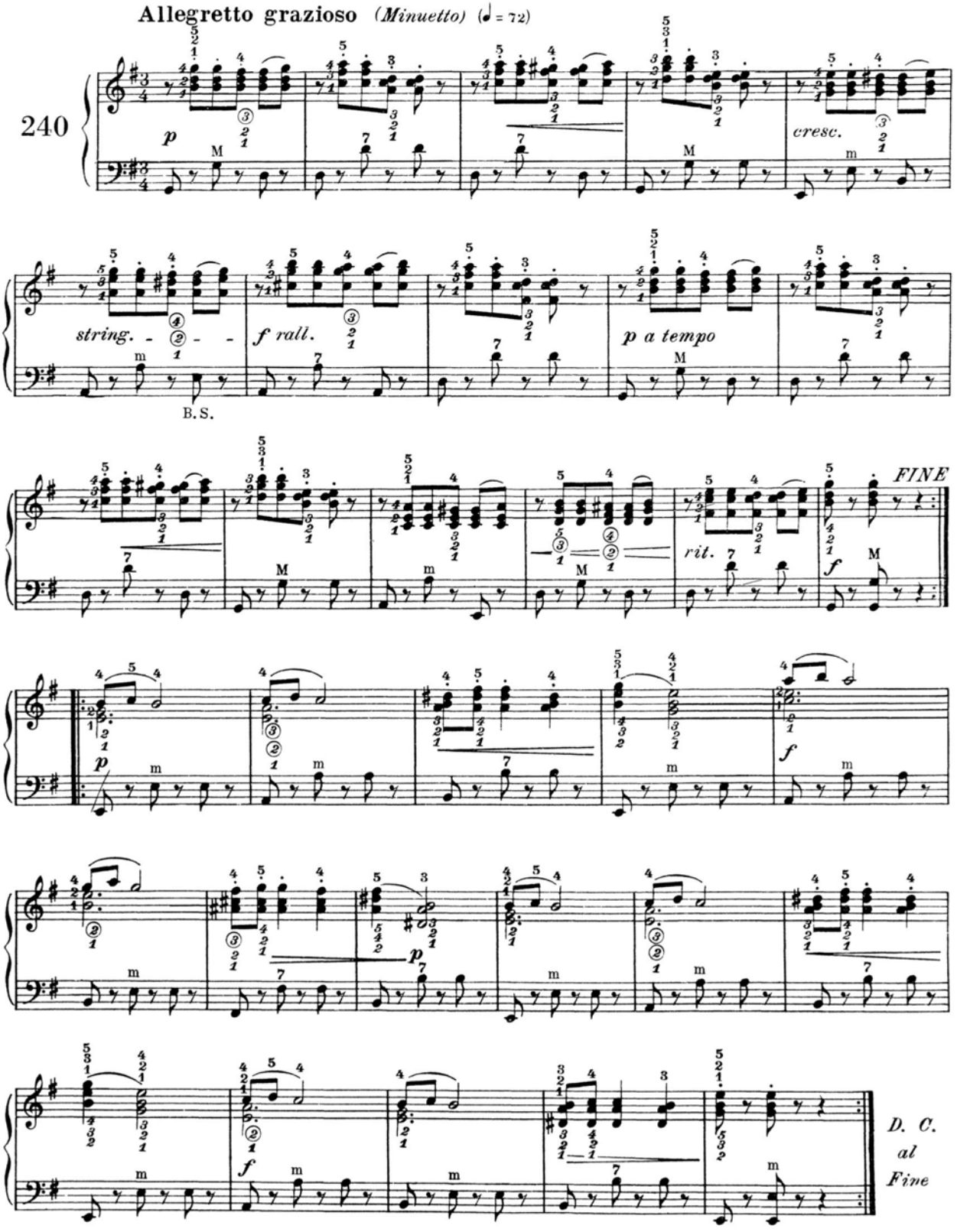

Moderato
237
mf
f


Andante mosso ♩ = 84
238
B.S.
dim.
(Sol♯)
rall.


Andante mosso ♩ = 84
238
dim.
(Sol♯)
rall.

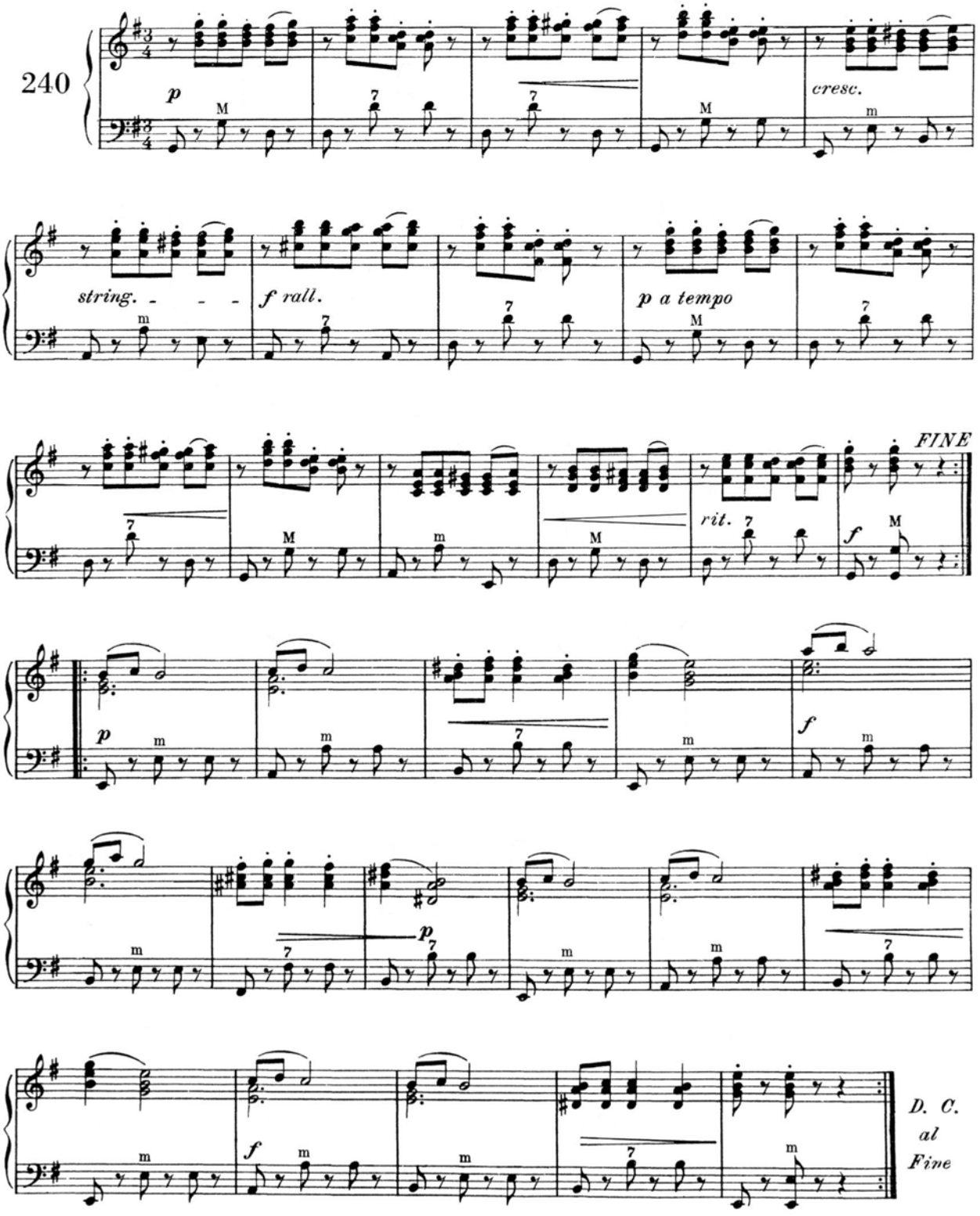

Andante mistico (♩= 63)
239
p legato
mf
p
mf
cresc.
f
rall.
p stacc.
mf
p
mf
f
rall.


Andante mistico (♩= 63)
239
p legato
mf
p
mf
cresc.
f
rall.
p stacc.
mf
p
mf
f
rall.


Allegretto grazioso (Minuetto) (♩ = 72)
240
p
cresc.
string. - - -
B.S.
f rall.
p a tempo
rit.
FINE
f
p
f
p
f
D. C. al Fine

**Allegretto grazioso** *(Minuetto)* (♩ = 72)

240



E. CAMBIERI, G. FUGAZZA, V. MELOCCHI

# METODO PER FISARMONICA

*Sistema pianoforte e cromatico*

***VOLUME SECONDO***

BÈRBEN

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## PREFAZIONE

Fedeli al nostro principio di creare una letteratura didattica originale per fisarmonica, presentiamo il 2° volume del Metodo BÈRBEN.

Tutte le più importanti formule tecniche sono state accuratamente studiate ed esposte nella forma più divertente; raccomandiamo, particolarmente per gli studi sulla agilità, di non passare allo studio seguente sino a quando non si avrà raggiunta una completa padronanza tecnica ed espressiva, osservando scrupolosamente le indicazioni del metronomo per ciò che riguarda i tempi; questo al fine di ottenere lo scopo prefisso per ogni studio.

Siamo perfettamente convinti che dopo aver attentamente studiato questo secondo volume, i fisarmonicisti avranno ottenuto un alto grado di perfezione tecnica ed artistica.

GLI AUTORI

## *AVANT - PROPOS*

*Inspirés par le principe de créér une litérature didactique originale pour accordéon, nous présentons le 2me. volume de la Méthode BÈRBEN.*

*Toutes les plus importantes formules techniques ont été étudiées soigneusement et exposées d'une façon la plus agréable; nous recommandons, particulièrement pour les études sur l'agilité, de ne pas passer à l'étude suivante tant qu'on n'aura pas acquis la perfection technique et expressive, en suivant scrupuleusement les indications du métronome pour ce qui se rapporte aux temps, et cela afin d'aboutir aux buts prévus par chaque étude.*

*Nous sommes convaincus qu'après avoir étudié ce second volume, les accordéonistes auront obtenu un haut dégré de perfectionnement technique autant qu'artistique.*

LES AUTEURS

## PREFACIO

Fiel a nuestro principio de crear una literatura didáctica original para acordeón, presentamos el 2° volumen del Método BÈRBEN.

Todas las fórmulas técnicas más importantes, han sido estudiadas cuidadosamente y expuestas de la forma más concreta y agradable. Recomendamos de un modo particular para los estudios de la agilidad, de no pasar de un estudio al otro, hasta que no se haya adquirido la perfección técnica y expresiva, siguiendo escrupulosamente las indicaciones metronómicas en lo que se refiere al movimiento, a fin de conseguir el propósito previsto para cada estudio.

Estamos convencidos que después de haber estudiado concienzudamente este segundo volumen, los acordeonistas habrán obtenido un alto grado de perfección técnica y artística.

LOS AUTORES

# CAPITOLO I

## IL MANTICE

Ogni buona esecuzione sulla fisarmonica è strettamente legata ad un corretto uso del mantice, dal quale dipendono tutte le possibilità espressive dello strumento.

Trattare l'argomento per esteso richiederebbe troppo spazio; inoltre molti accorgimenti in questo campo sono ancora empirici e troppo personali. Ci limitiamo ad esporre alcuni principii di fondamentale importanza e di generale applicazione.

### MOVIMENTO DEL MANTICE

Si disse a pag. 9 del Vol. I che il mantice deve essere usato a ventaglio. Qui è il caso di notare che l'apertura del mantice in linea retta (aperto sotto quanto sopra) offre una interessante gamma di possibilità interpretative:

*a*) Sonorità molto pastosa e contenuta.

*b*) Delicate sfumature espressive date dalla grande sensibilità del mantice sospeso, che consente, nei limiti di possibilità dello strumento, di porre in risalto persino una mano sull'altra.

### APERTURA E CHIUSURA

È interessante notare come la potenza e il timbro del suono, siano diversi nell'aprire e chiudere il mantice, non solo, ma l'esecuzione di alcuni passi si presenta addirittura più agevole nell'uno piuttosto che nell'altro caso.

Da ciò risulta evidente la necessità di predisporre in ogni pezzo la condotta del mantice in modo da ottenere l'*aprire* o il *chiudere* quando più si addice.

### GLI ACCENTI

Sono di innumerevole quantità. Mentre facciamo osservare che tutti riescono più efficaci *aprendo* il mantice, soffermiamo la nostra attenzione su due di essi:

*a*) ACCENTO SIMULTANEO ALLA NOTA.

Lo scatto del polso che produce l'accento mediante il mantice deve essere simultaneo alla nota. Ne deriva una accentuazione forte e robusta senza che il suono risulti sgarbato al suo inizio.

# *CHAPITRE I*

## *LE SOUFFLET*

*Toute bonne exécution sur l'accordéon est strictement liée au juste emploi du soufflet et par lequel on obtient toutes les possibilités d'expression de l'instrument.*

*L'élaboration in-extenso de l'argument demanderait trop de place, d'autant plus que beaucoup d'expédients en matière sont encore dans une phase empirique et personnelle. Ainsi nous nous bornons à exposer quelques principes d'importance capitale et d'application générale.*

### *MOUVEMENT DU SOUFFLET*

*On a dit que le soufflet doit être employé en éventail (voir page 9 du Ier Volume). Ici c'est le cas d'observer qu'en ouvrant tout droit le soufflet (ouvent en bas autant qu'en haut) on obtient une intéressante gamme de possibi ités d'interprétation, à savoir:*

a) *sonorité très douce et reglée;*

b) *nuances délicates de l'expression données par la grande sensibilité du soufflet suspendu et qui permet, selon les possibi ités de l'instrument, de faire même ressortir une main sur l'autre.*

### *OUVERTURE ET FERMETURE*

*Il est intéressant d'observer non seulement la façon par laquelle la puissance et le timbre du son soient différents en ouvrant et en fermant le soufflet, mais aussi les basses qui se présentent tout à fait plus agiles, dans un cas ou dans l'autre.*

*Ce qui rend évident la nécessité de prédisposer en chaque morceau le mouvement du soufflet, de façon à obtenir* l'ouverture *ou la* fermeture *la plus convenable.*

### *LES ACCENTS*

*Ils sont en quantité innombrable. Tout en faisant remarquer que les accents deviennent plus efficaces en* ouvrant *le soufflet, nous attirons l'attention sur ces deux accents:*

a) *ACCENT SIMULTANÉMENT À LA NOTE.*

*La détente du poignet produisant l'accent par le soufflet doit être faite simultanément à la note, ce qui donne une accentuation forte et robuste, sans qu'au commencement le son soit désagréable;*

# CAPÍTULO I

## EL FUELLE

Toda buena ejecución sobre el Acordeón está estrictamente ligada a un correcto uso del fuelle, del cual dependen todas las posibilidades expresiva del instrumento. Para tratar de este argumento en toda su extensión, requeriría demasiado espacio y, además, muchos de sus detalles en este campo están todavía en una fase empírica y personal. Por consiguiente, nos limitamos a exponer algunos principios fundamentales de gran importancia y de aplicación general.

### MOVIMIENTO DEL FUELLE

Se ha dicho en la pag. 9 del vol. I, que el fuelle debe ser empleado en forma de abanico. Aquí es el caso de observar que, abriendo el fuelle en forma de abanico, se obtiene una interesante gama de posibilidades interpretativas, a saber:

*a*) Sonoridad muy pastosa y contenida.

*b*) Matices delicados de expresión conseguidos por la gran sensibilidad del fuelle, que permite, según las posibilidades del instrumento, hacer resaltar una mano de la otra.

### ABRIENDO Y CERRANDO

Es interesante observar como la intensidad de sonoridad y el timbre son diferentes al abrir y cerrar el fuelle, no solo ésto, sino que también en la ejecución de algunos pasajes resultan más fáciles en una forma que en otra.

Se desprende de todo esto la necesidad de aplicar en cada pieza el movimiento de fuelle (*abrir o cerrar*) más conveniente, al objeto de obtener el resultado deseado

### LOS ACENTOS

Es innumerable la cantidad de acentos. Es muy interesante hacer observar que la ejecución de éstos, resultan más eficaces cuando se *abre* el fuelle. Fijemos nuestra atención sobre los dos acentos siguientes:

*a*) ACENTO SIMULTANEO CON LA NOTA.

El golpe de muñeca que produce el acento mediante el fuelle, debe ejecutarse bien simultáneamente con la nota, lo que producirá una acentuación fuerte y robusta, evitando que el sonido resulte en su iniciación indeciso.

*b*) ACCENTO IN ANTICIPO SULLA NOTA.

Lo scatto del polso che produce l'accento mediante il mantice deve precedere la nota. Ne deriva una accentuazione secca e decisa; quasi come se l'inizio della nota fosse accompagnato da una percussione.

Nella grafia è invalso l'uso di scrivere i segni di accento riferendosi al significato che essi hanno per altri strumenti e non tenendo conto delle caratteristiche della fisarmonica.

Noi suggeriamo l'uso di V per il primo tipo di accento, e = per il secondo astenendoci però dall'usarli. Una iniziativa individuale in questa direzione creerebbe confusioni; è da augurarsi invece che tutti gli editori ed i compositori si mettano d'accordo circa un unico sistema di scrittura.

## ALTRI DUE EFFETTI INTERESSANTI

*a*) Quando si deve sfumare una nota (o accordo) è bene rallentare il movimento del mantice ed arrivare a fermarlo mentre i tasti sono ancora abbassati.

*b*) Di contrapposto, invece, se si vuole troncare una nota (o accordo) mantenuta forte fino alla fine è bene che il movimento del mantice continui sino a quando si son tolte le note.

## CONCLUSIONE

Quanto si è detto qui addietro va considerato, almeno in parte, relativo al tipo dello strumento ed alle possibilità fisiche di cui ciascun soggetto dispone.

Consigliamo però ognuno di dedicare al mantice uno studio paziente, accurato e coscienzioso.

Non si deve dimenticare che il mantice, se bene usato, è il maggior titolo di pregio per la fisarmonica.

b) *ACCENT EN AVANCE SUR LA NOTE.*

*La détente du poignet produisant l'accent par le soufflet doit précéder la note: on obtient ainsi une accentuation nette et ferme, comme si le commencement de la note soit accompagné par une percussion. Dans la graphie l'usage d'écrire les signes de l'accent est établi habituellement en se rapportant au sens qu'ils ont pour d'autres instruments, sans tenir compte des caractéristiques de l'accordéon. Nous suggérons l'usage de V pour le premier type d'accent, et = pour le second, tout en nous abstenant de les employer. Une initiative individuelle en ce sens pourrait créér des confusions. Il est souhaitable, au contraire, que tous les éditeurs et les compositeurs de musique tombent d'accord sur l'adoption d'un système unique d'écriture.*

## *DEUX AUTRES EFFETS INTÉRESSANTS*

a) *Lorsqu'on doit nuancer une note (ou accord) il faut rallentir le mouvement du soufflet et arriver à l'arrêter tandis que les touches sont encore baissées.*

b) *Si, au contraire, on veut tronquer une note (ou accord) fortement conduite jusqu'à la fin, il faut continuer le mouvement du soufflet tant qu'on n'aura pas enlevé les notes.*

## *CONCLUSION*

*Tout ce qu'on a dit ci-dessus il faut le considérer — au moins partiellement — en rapport au type d'instrument et aux possibilités physiques de chaque accordéoniste.*

*Cependant nous suggérons de dédier au soufflet une étude patiente, soignée et consciencieuse.*

*D'ailleurs il ne faut pas oublier que le soufflet - si on l'emploi bien - constitue la plus grande valeur pour l'accordéen.*

*b*) ACENTO ANTICIPADO SOBRE LA NOTA.

El golpe de muñeca que produce el acento mediante el fuelle, debe preceder al ataque de la nota. Así se obtiene una acentuación seca y decisiva, como si al iniciarse el sonido de la nota fuera acompañado por una percusión.

La forma gráfica de escribir los signos de acentos, habitualmente está establecido refiriéndose al significado que ellos tienen para los demás instrumentos, sin tener en cuenta las características del acordeón.

Nosotros sugerimos el uso de V para el primer tipo de acento, y = para el segundo; pero absteniéndonos de emplearlos.

Una iniciativa individual en este sentido podría crear confusiones. Preferiblemente, deseamos que todos los Editores y los Compositores de Música se pongan de acuerdo para adoptar un sistema único de escritura.

## OTROS DOS EFECTOS INTERESANTES

*a*) Cuando se desea disminuir gradualmente la sonoridad de una nota (o acorde) se ha de ir aflojando la presión del movimiento del fuelle hasta llegar a pararlo, mientras que la tecla se encuentra todavía bajada.

*b*) Si al contrario, deseamos cortar la sonoridad de una nota (o acorde) que su sonido se mantiene fuerte hasta el fin, en este caso se debe continuar el movimiento del fuelle hasta el momento mismo que se quita el dedo de la tecla.

## CONCLUSION

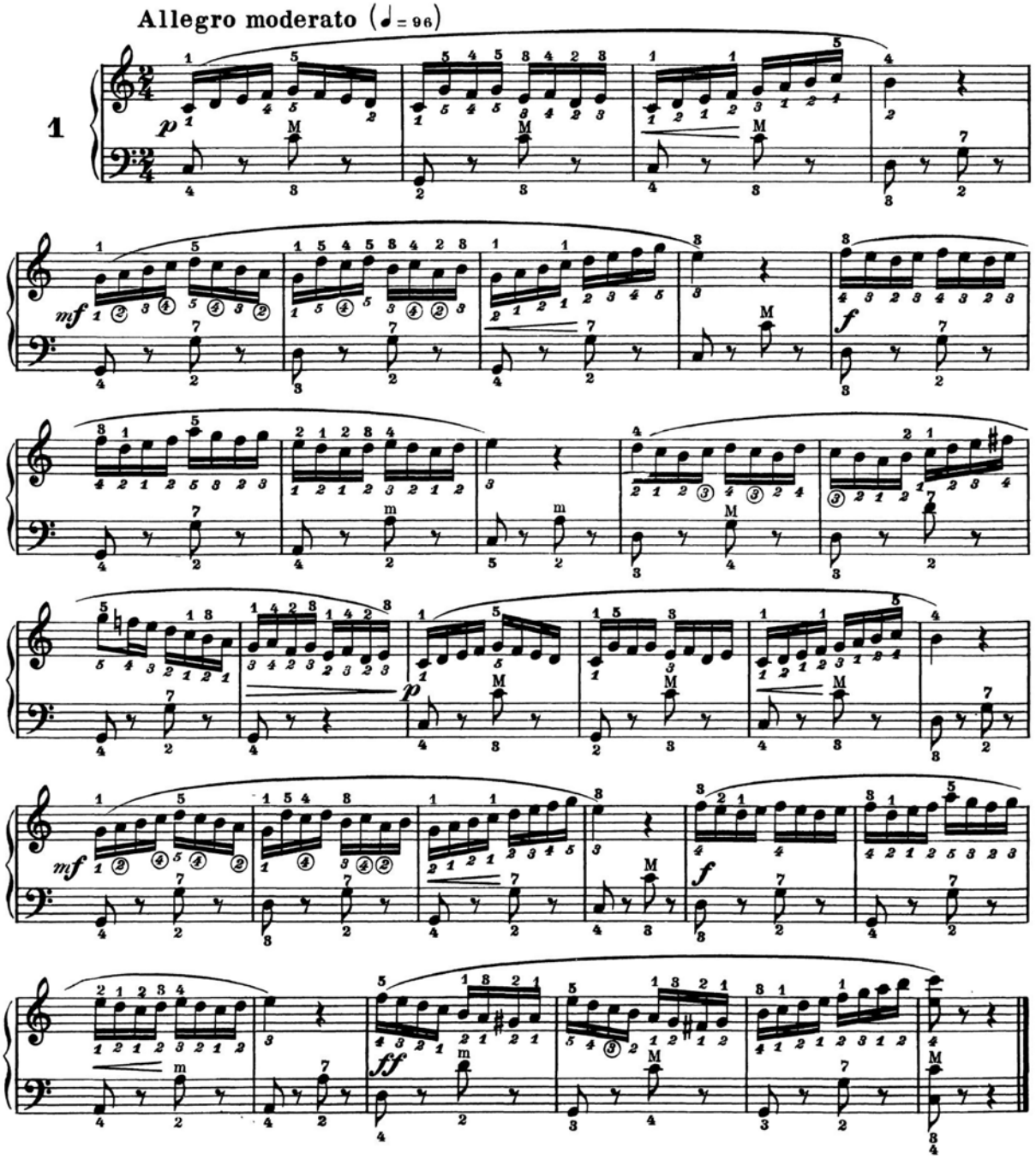
Todo lo que hemos dicho más arriba, debe tenerse en consideración (al menos parcialmente) en proporción al tipo de instrumento y a las posibilidades físicas de cada acordeonista.

Aconsejamos, pues, dedicar al fuelle un estudio atento, cuidadoso y concienzudo. Teniendo en cuenta de no olvidar que usar el fuelle debidamente es la mejor cualidad del gran mérito del Acordeón.

# CAPITOLO II | *CHAPITRE II* | CAPÍTULO II

## L'AGILITÀ | *L'AGILITÉ* | LA AGILIDAD

**Allegro moderato** (♩ = 96)



(1) I numeri in stampatello sopra le note servono per la fisarmonica sistema «Pianoforte.» I numeri in corsivo sotto le note servono per il sistema «Cromatico».

(1) *Les numéros en caractère romain se trouvant au-dessus des notes servent pour l'accordéon à clavier de «Piano», tandis que les numéros en italique se trouvant au-dessous des notes servent pour l'accordéon dit «chromatique».*

(1) Los números puestos sobre las notas sirven para el acordeón sistema «Piano» mientras que los puestos en cursiva debajo de las notas, sirven para el sistema «Cromático».

# CAPITOLO II

## L'AGILITÀ

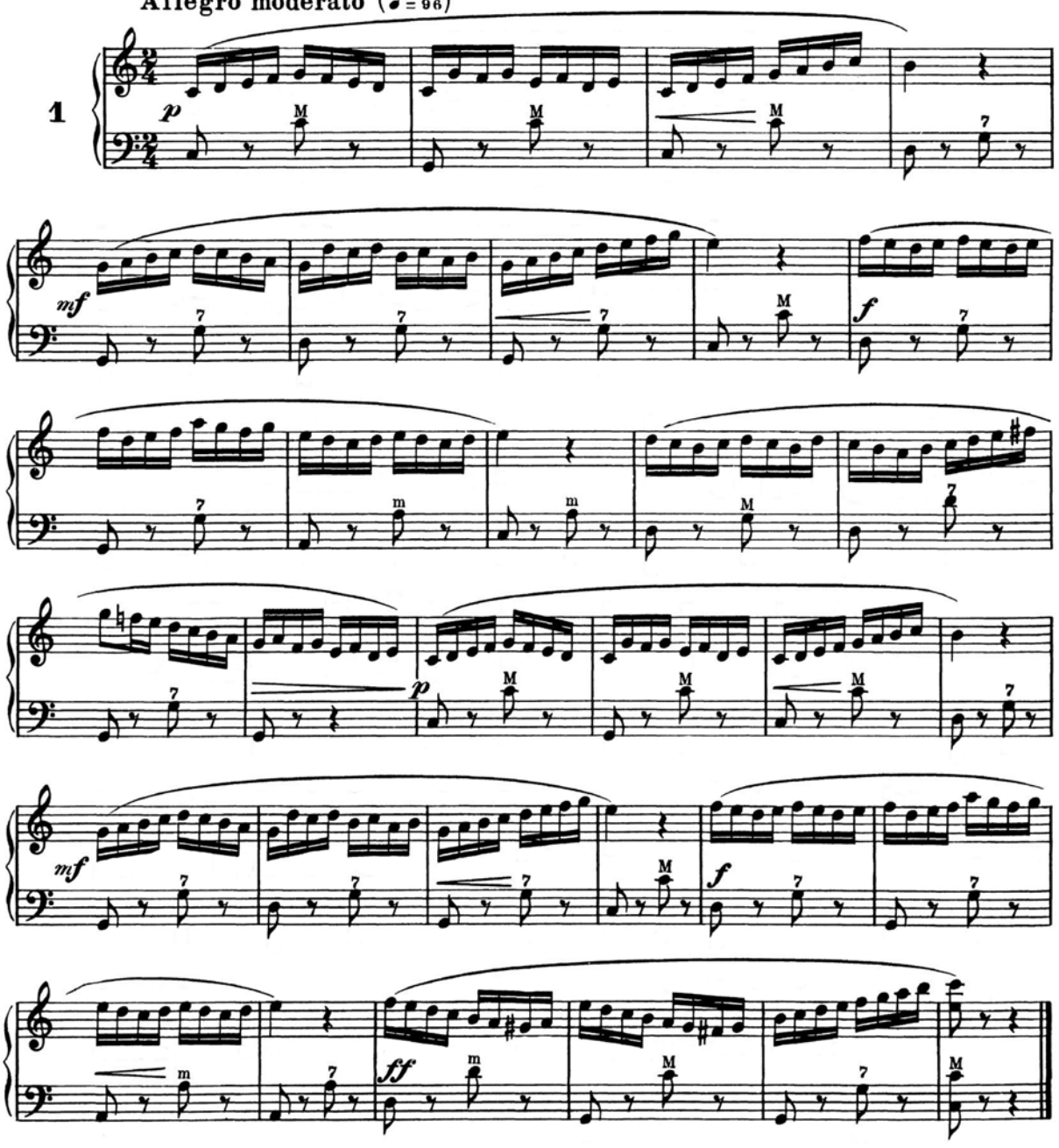
# *CHAPITRE II*

## *L'AGILITÉ*

# CAPÍTULO II

## LA AGILIDAD

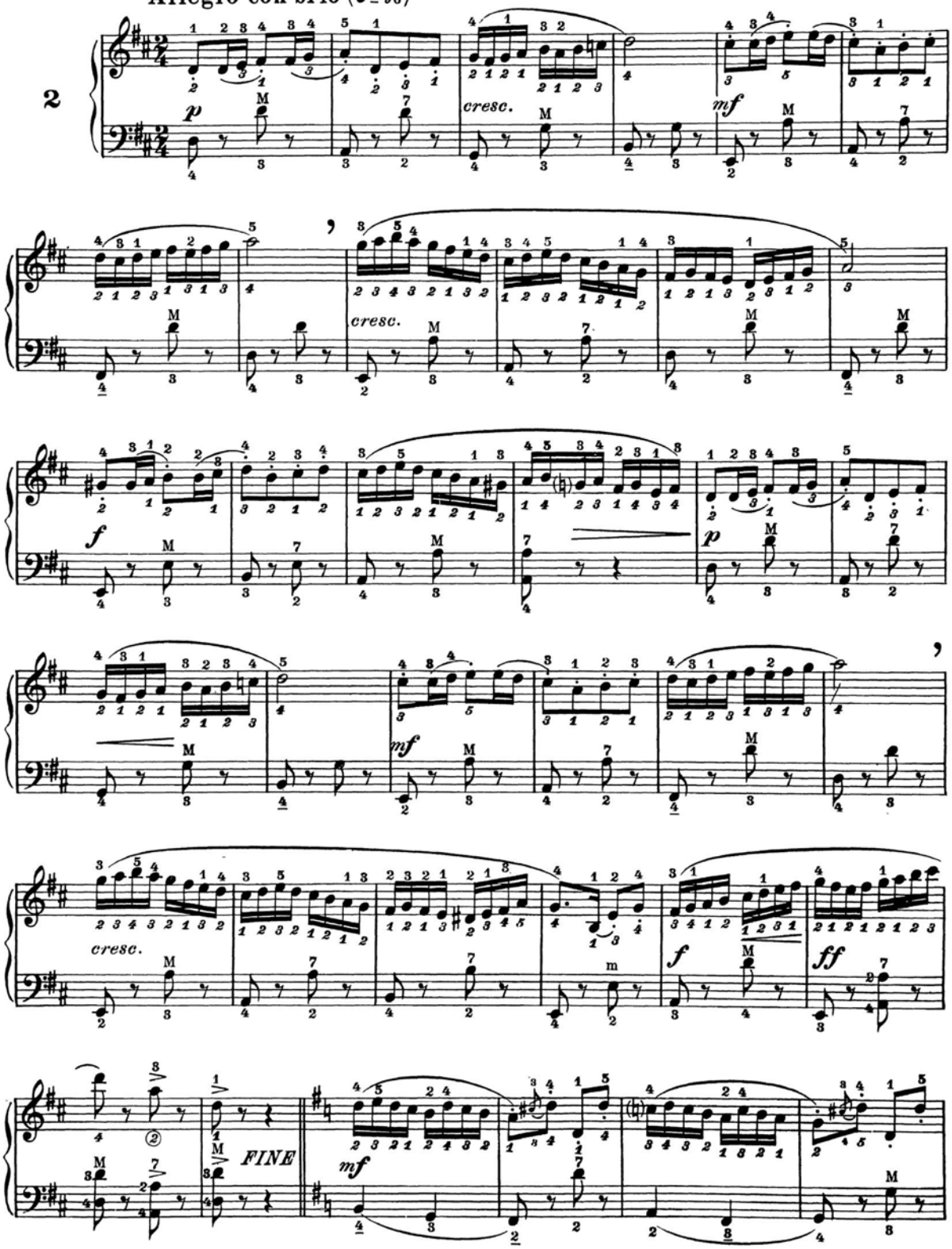
**Allegro moderato** (♩ = 96)

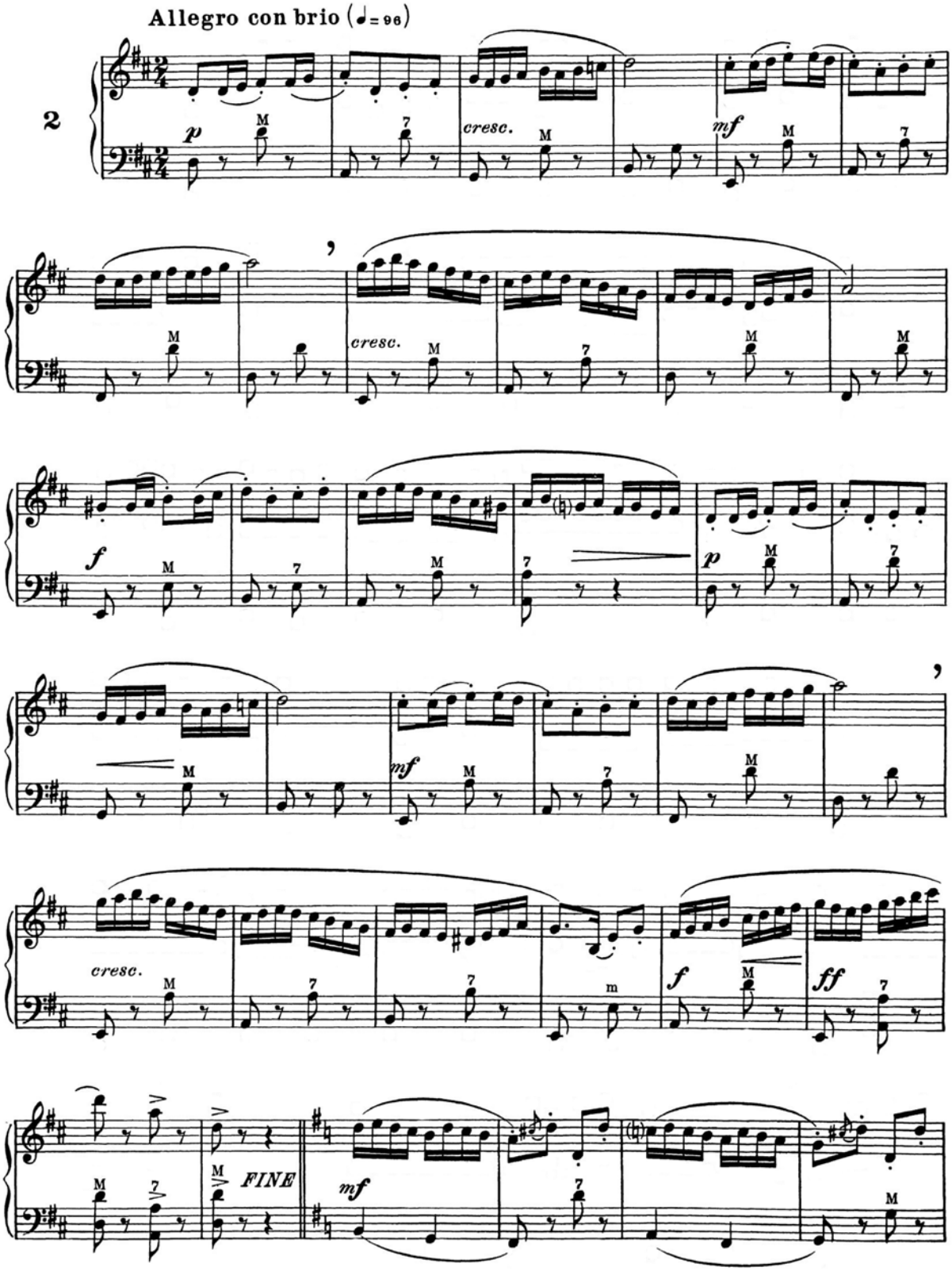


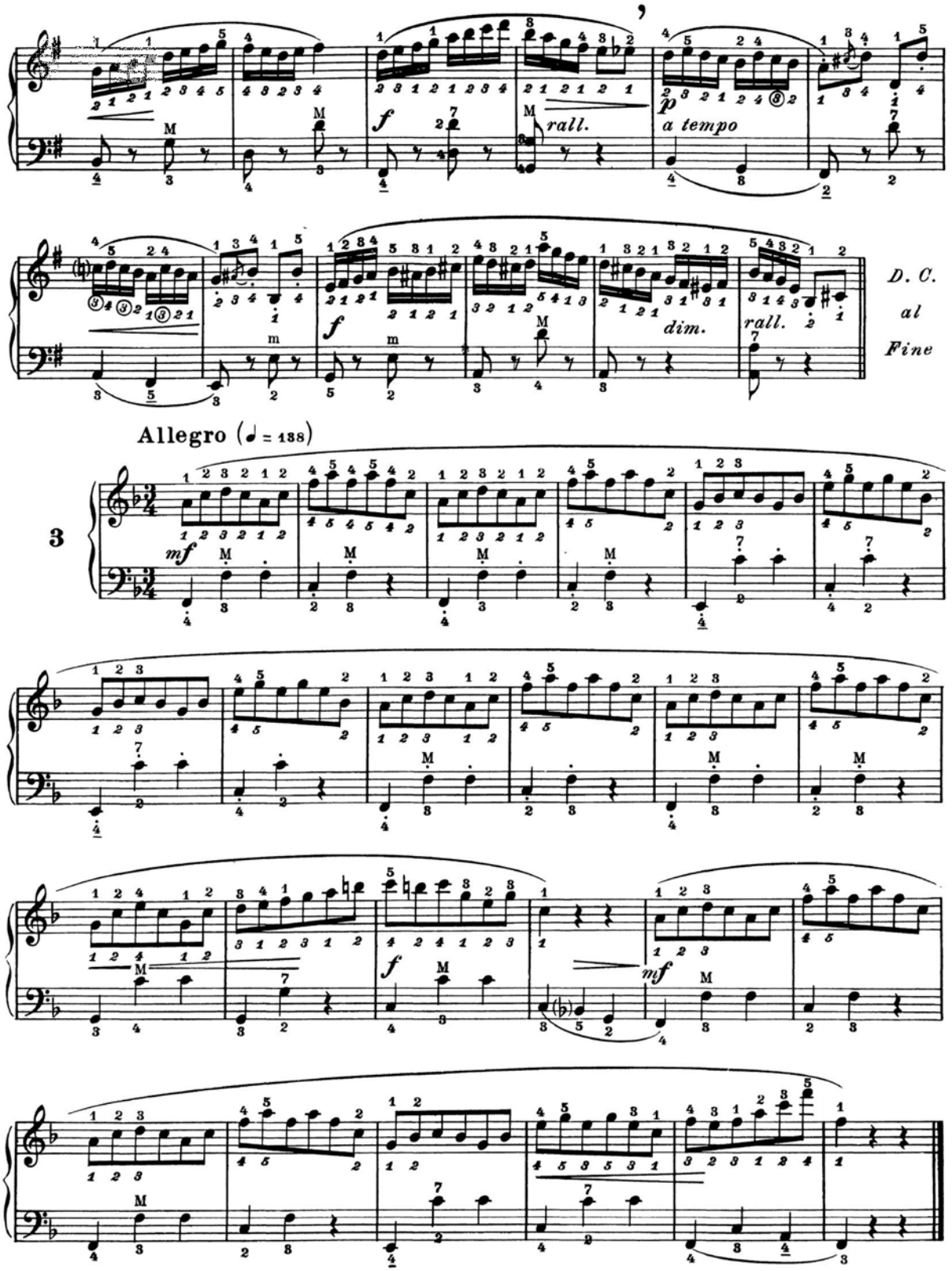

(1) I numeri in stampatello sopra le note servono per la fisarmonica sistema «Pianoforte.» I numeri in corsivo sotto le note servono per il sistema «Cromatico».

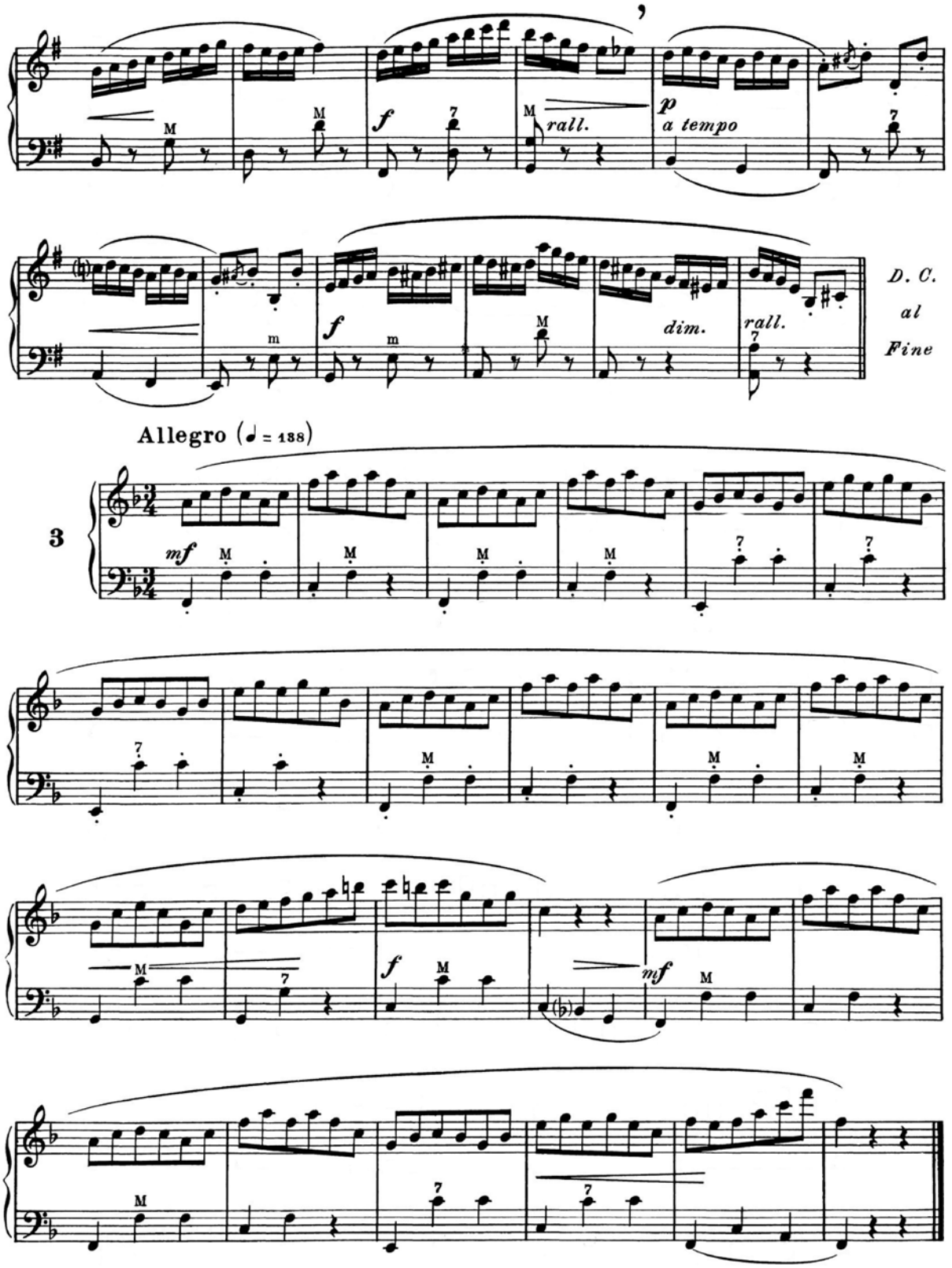
(1) *Les numéros en caractère romain se trouvant au-dessus des notes servent pour l'accordéon à clavier de «Piano», tandis que les numéros en italique se trouvant au-dessous des notes servent pour l'accordéon dit «chromatique».*

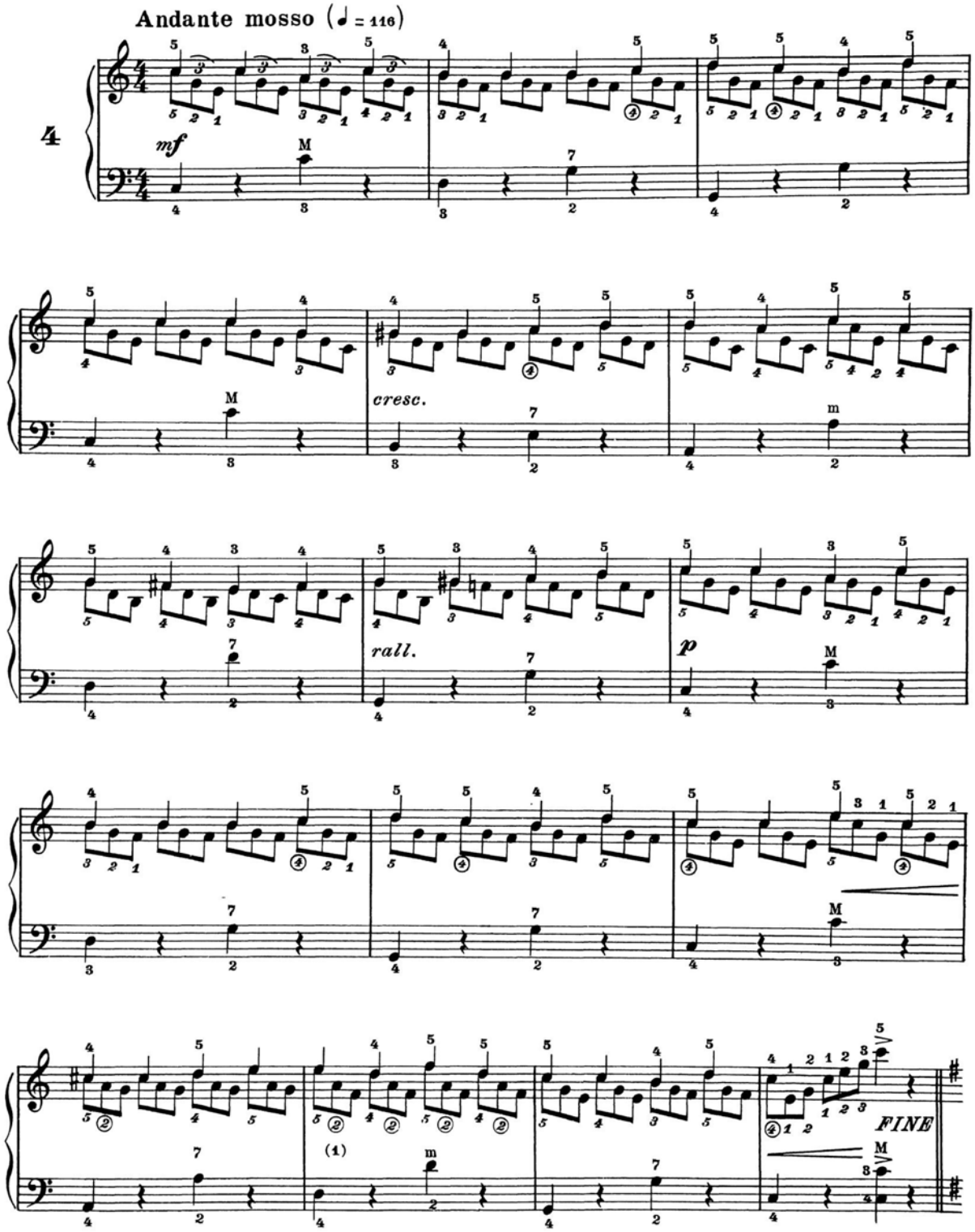
(1) Los números puestos sobre las notas sirven para el acordeón sistema «Piano» mientras que los puestos en cursiva debajo de las notas, sirven para el sistema «Cromático».


Allegro con brio (♩= 96)
2
p
cresc.
mf
cresc.
f
p
mf
cresc.
f
ff
FINE
mf


Allegro con brio (♩= 96)
2
p
cresc.
mf
cresc.
f
p
mf
cresc.
f
ff
FINE
mf


rall.
a tempo
f
p
dim.
rall.
D. C.
al
Fine
Allegro (♩ = 138)
3
mf
f
mf

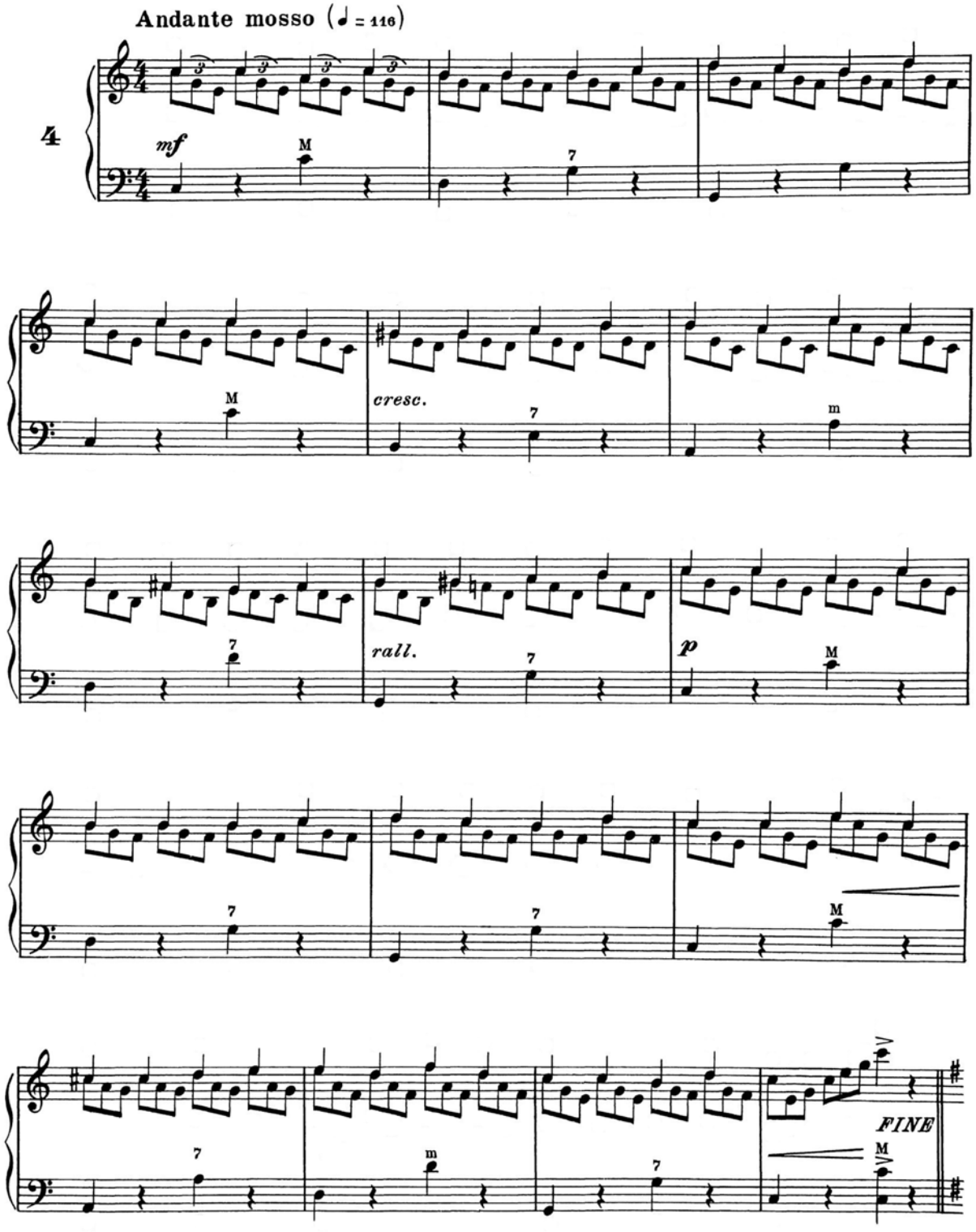

rall.
a tempo
D. C.
al
Fine
dim.
rall.
Allegro (♩ = 138)
3

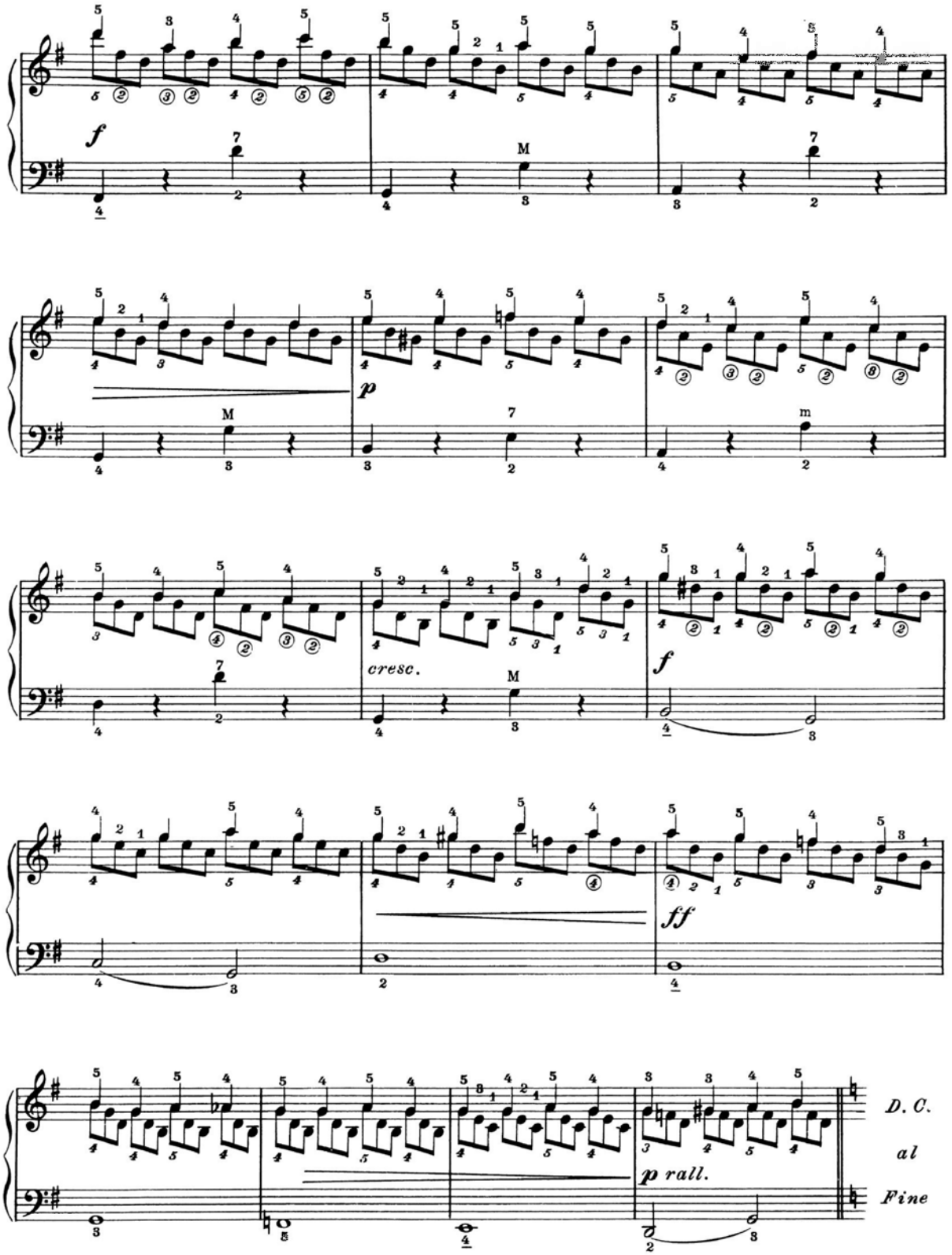


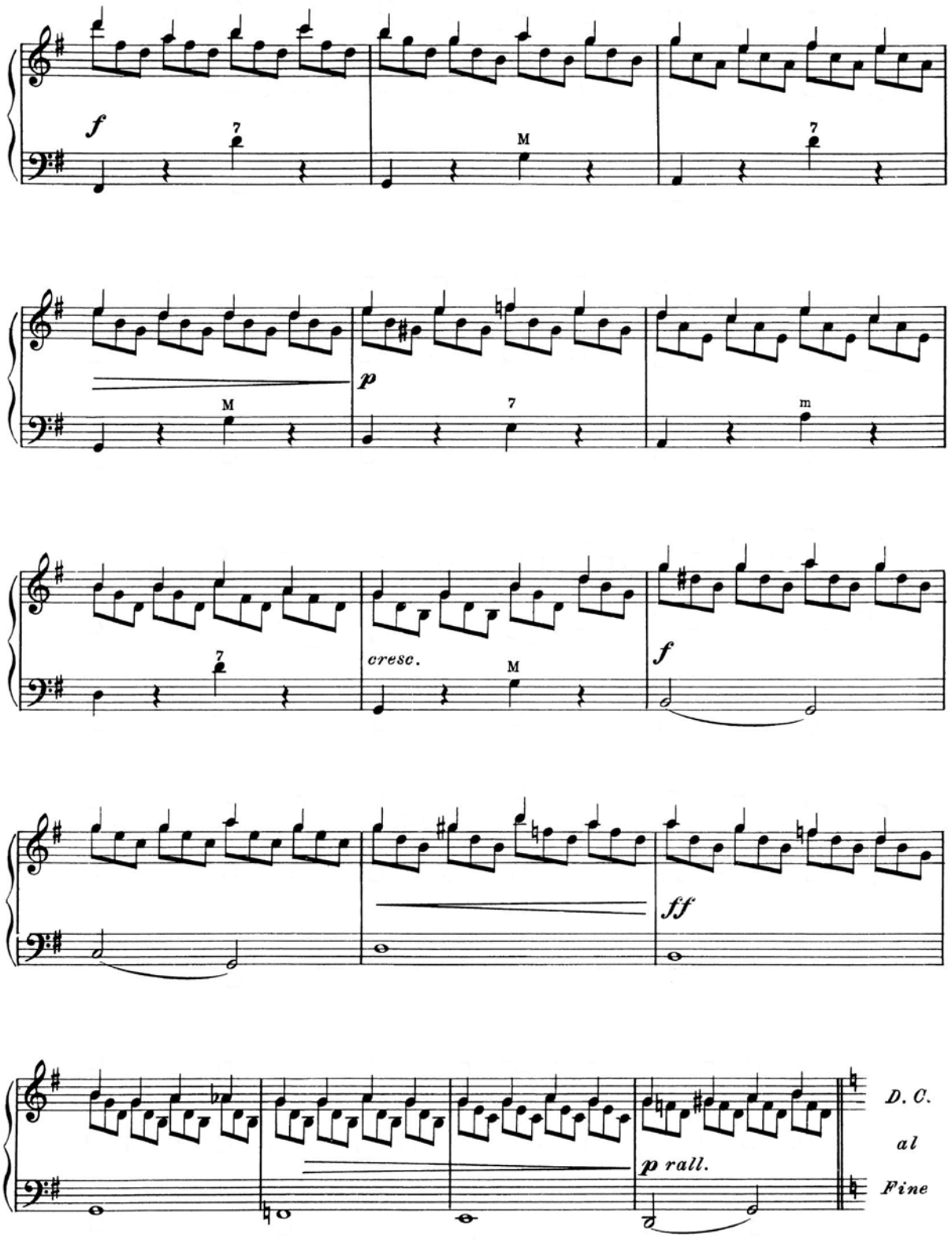

(¹) I numeri racchiusi nel cerchietto si riferiscono ai bottoni delle file supplementari.

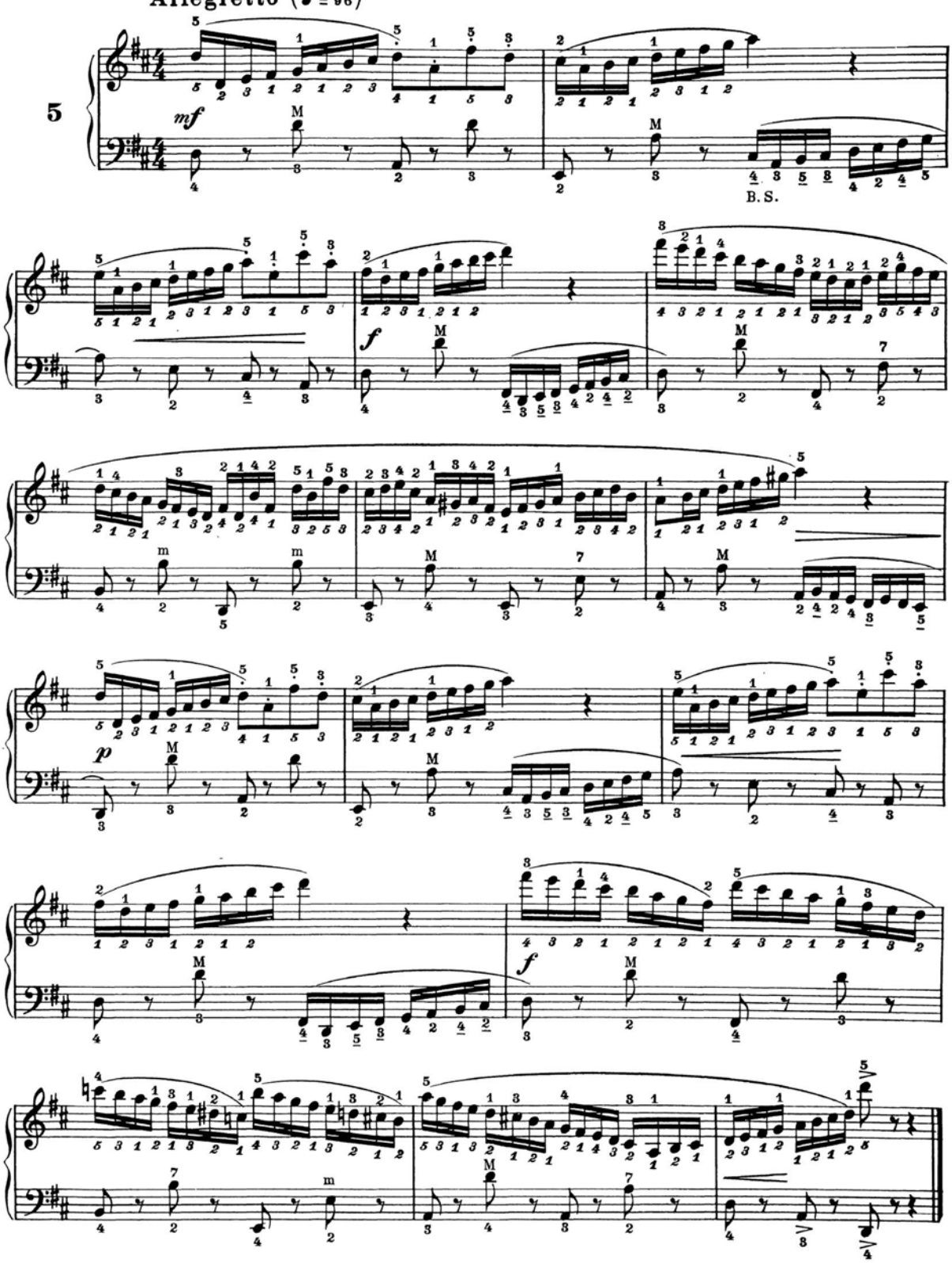
(¹) *Les numéros dans le petit cercle se rapportent aux boutons des rangées supplémentaires*

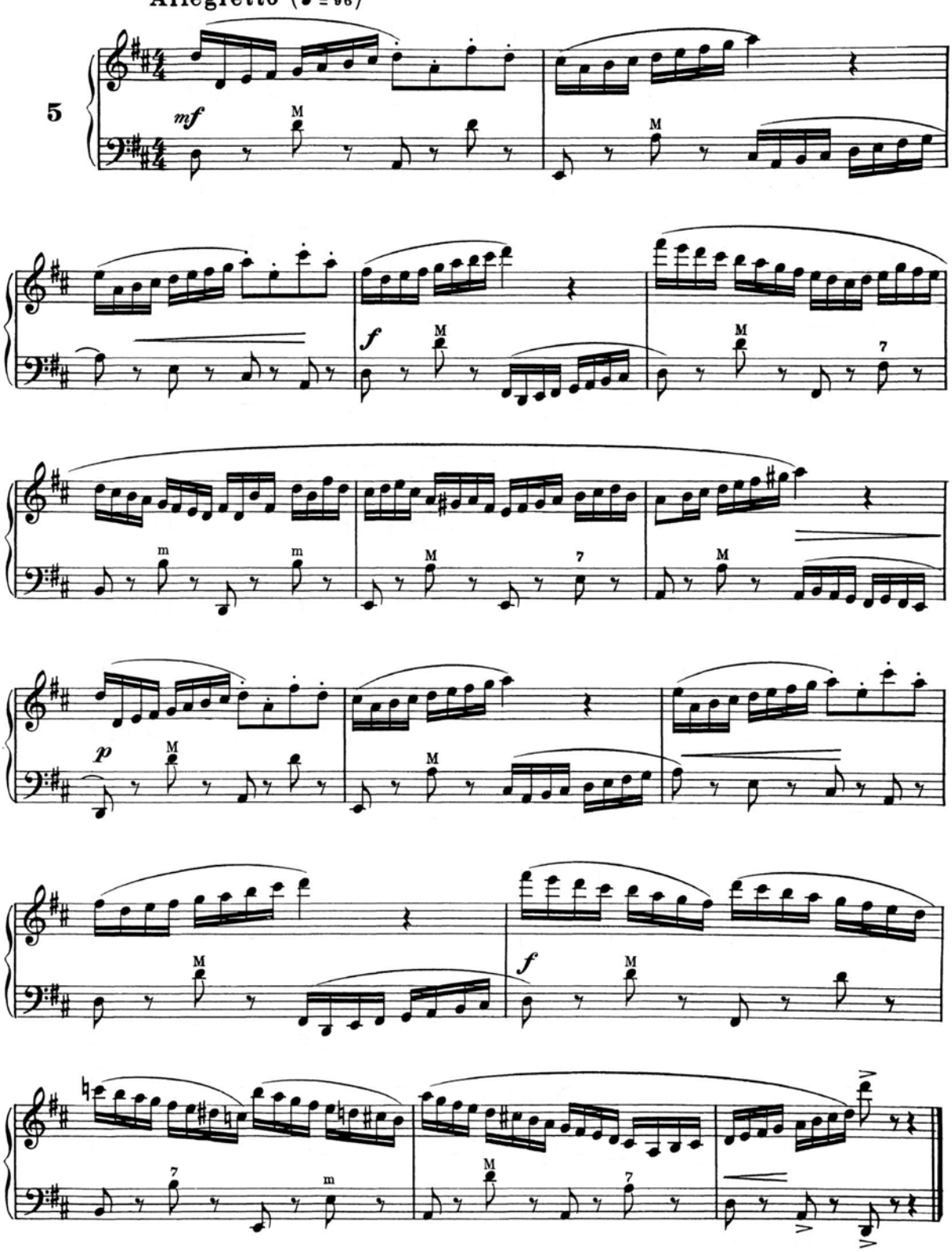
(¹) Los números entre los círculos se refieren a los botones de las hileras subsidiarias.

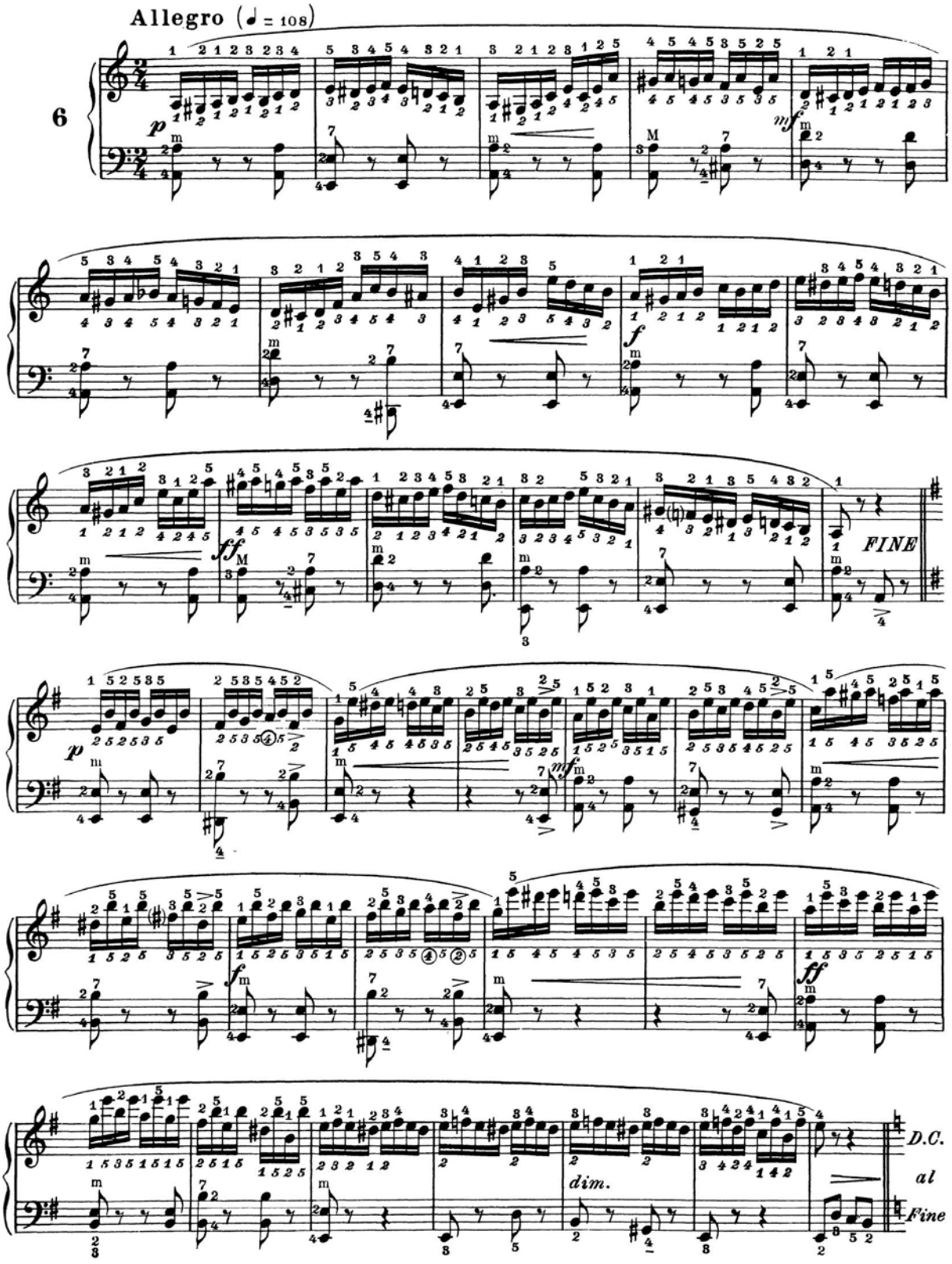

Andante mosso (♩ = 116)
4
mf
M
7
cresc.
m
rall.
p
FINE

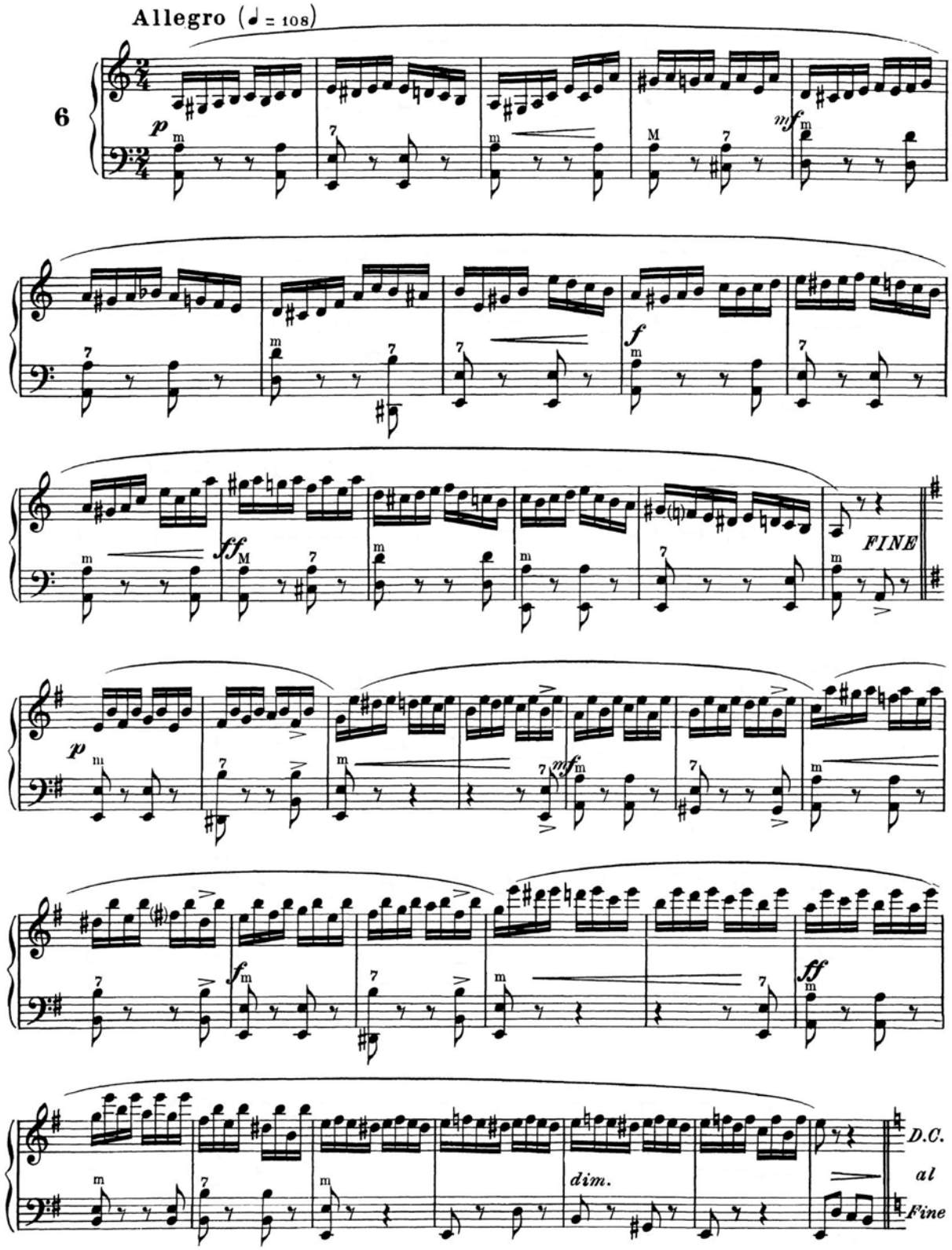

f
p
cresc.
f
ff
p rall.
D. C.
al
Fine

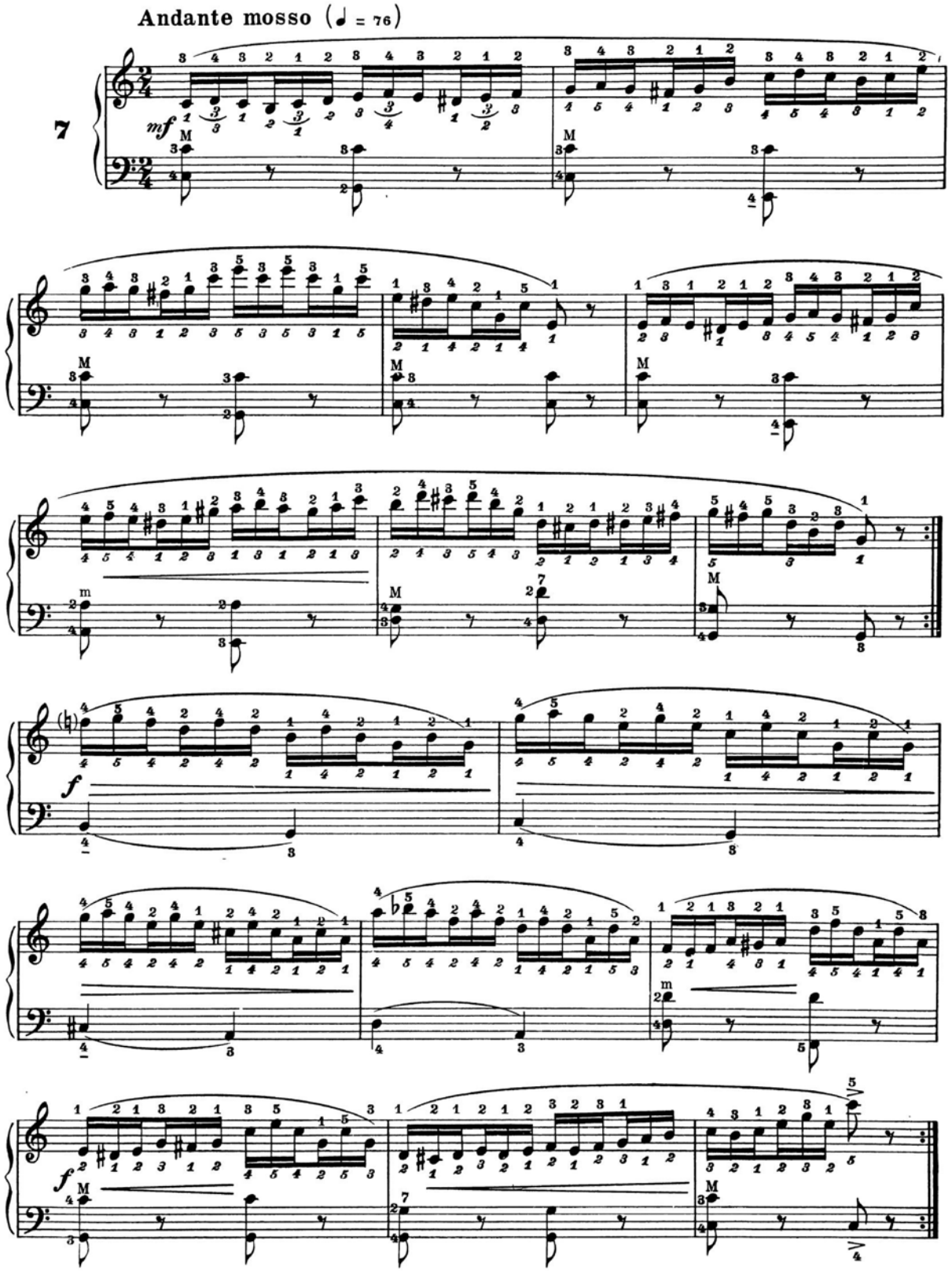

f
7
M
7
p
M
7
m
7
cresc.
M
f
ff
p rall.
D. C.
al
Fine

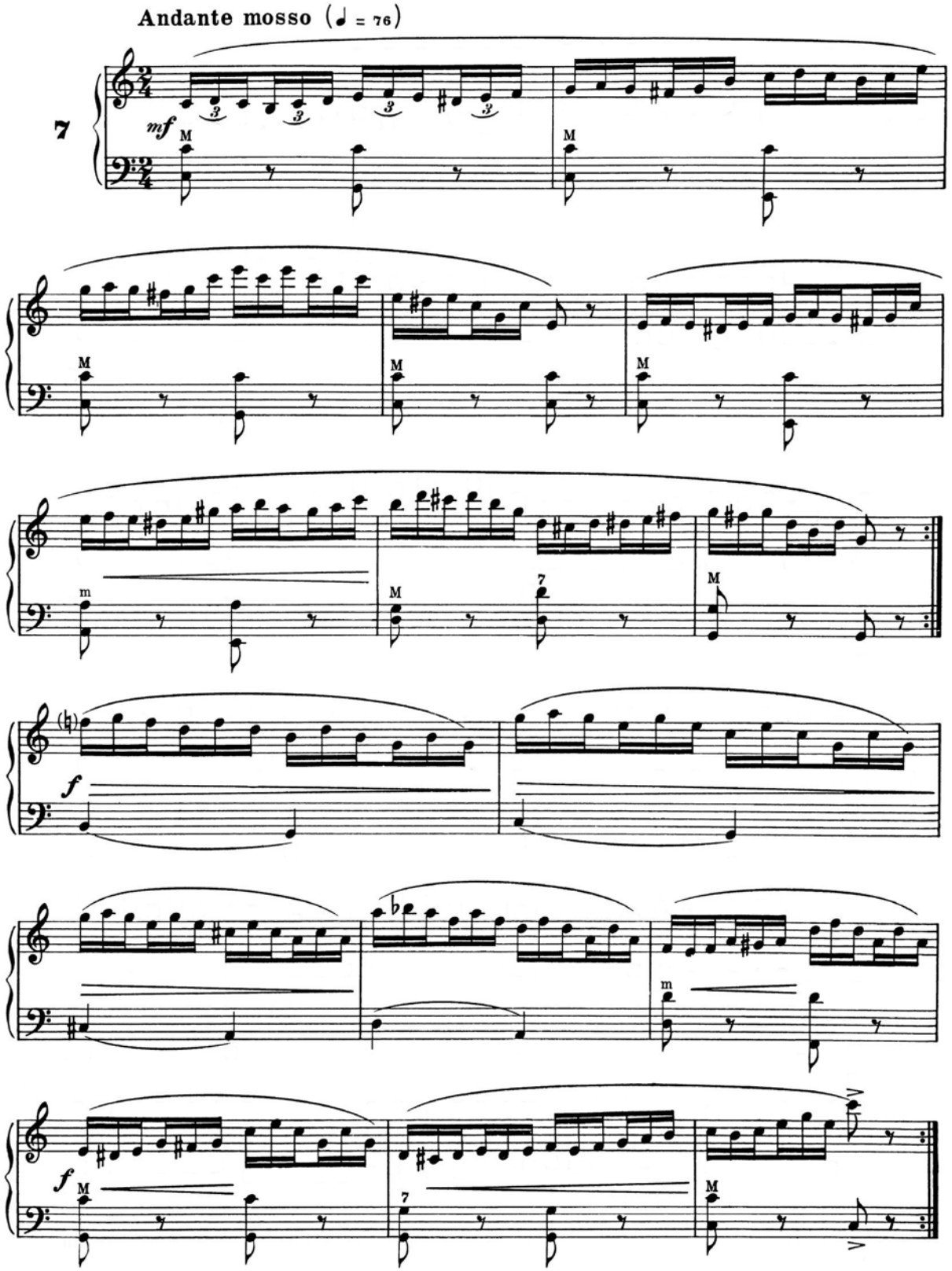

Allegretto (♩ = 96)
5
mf
B. S.
f
p
f

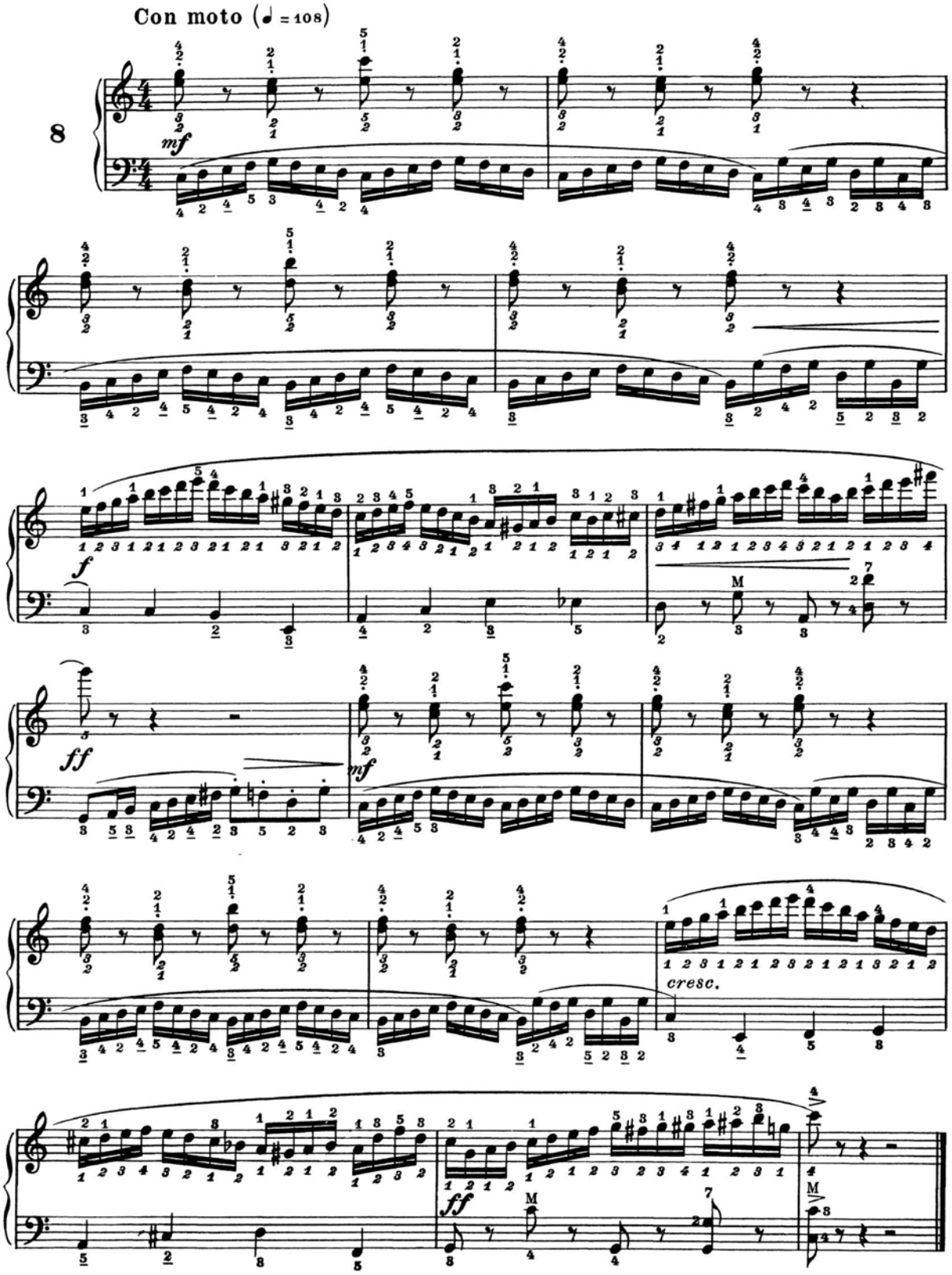

Allegretto (♩ = 96)
5
mf
f
p
f

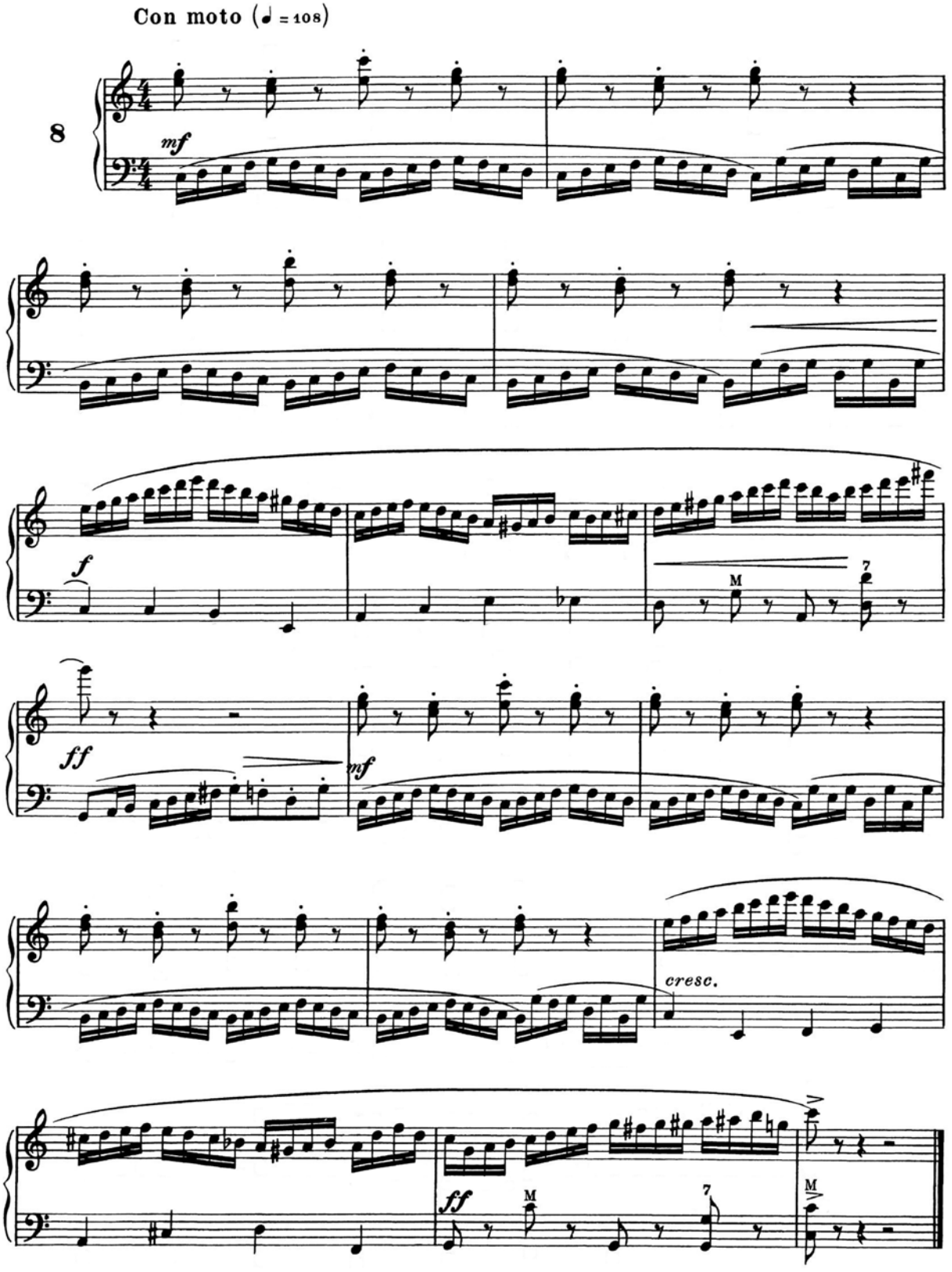

Allegro (♩ = 108)
6
FINE
D.C. al Fine
dim.

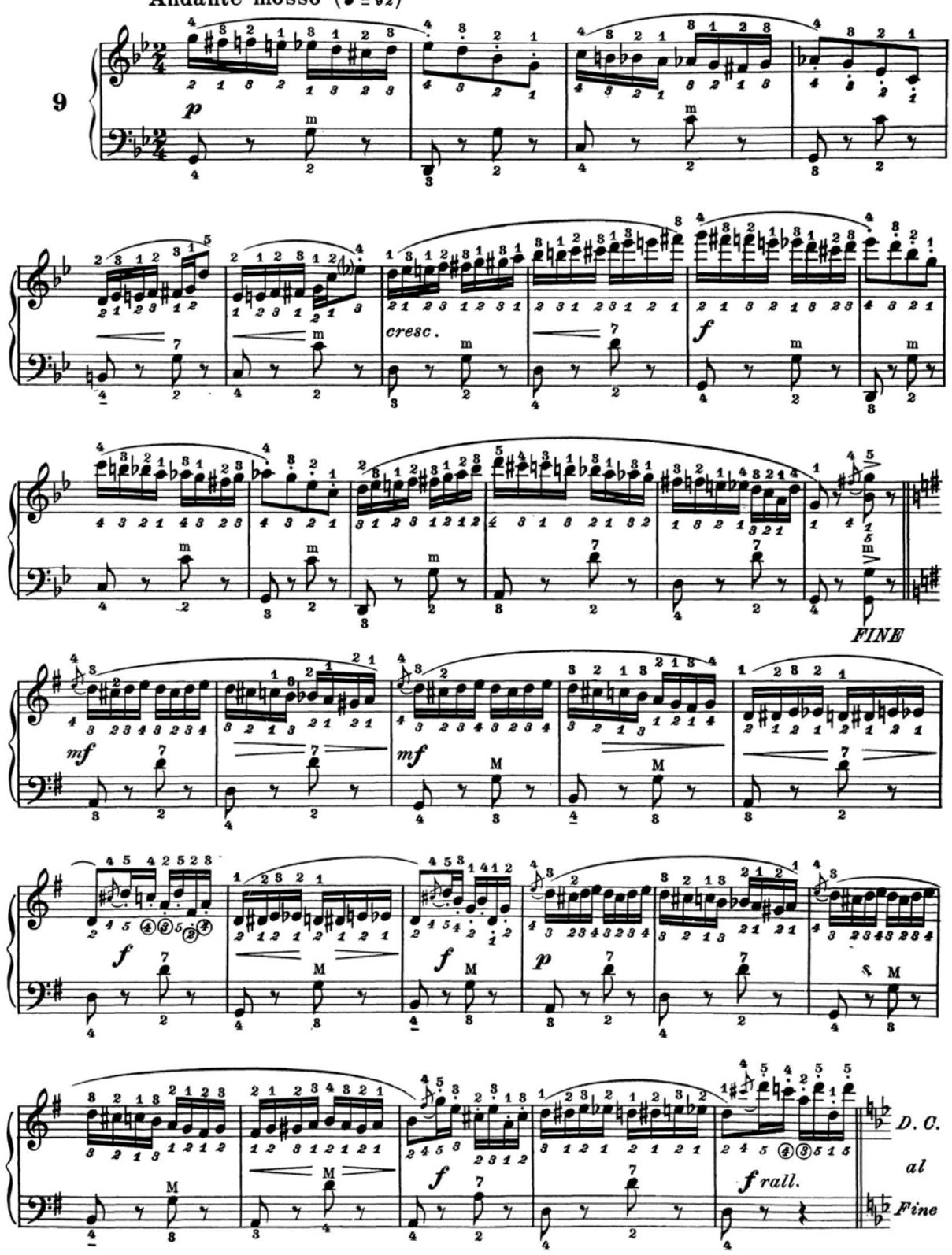

Allegro (♩ = 108)
6
p
mf
f
ff
FINE
dim.
D.C.
al
Fine

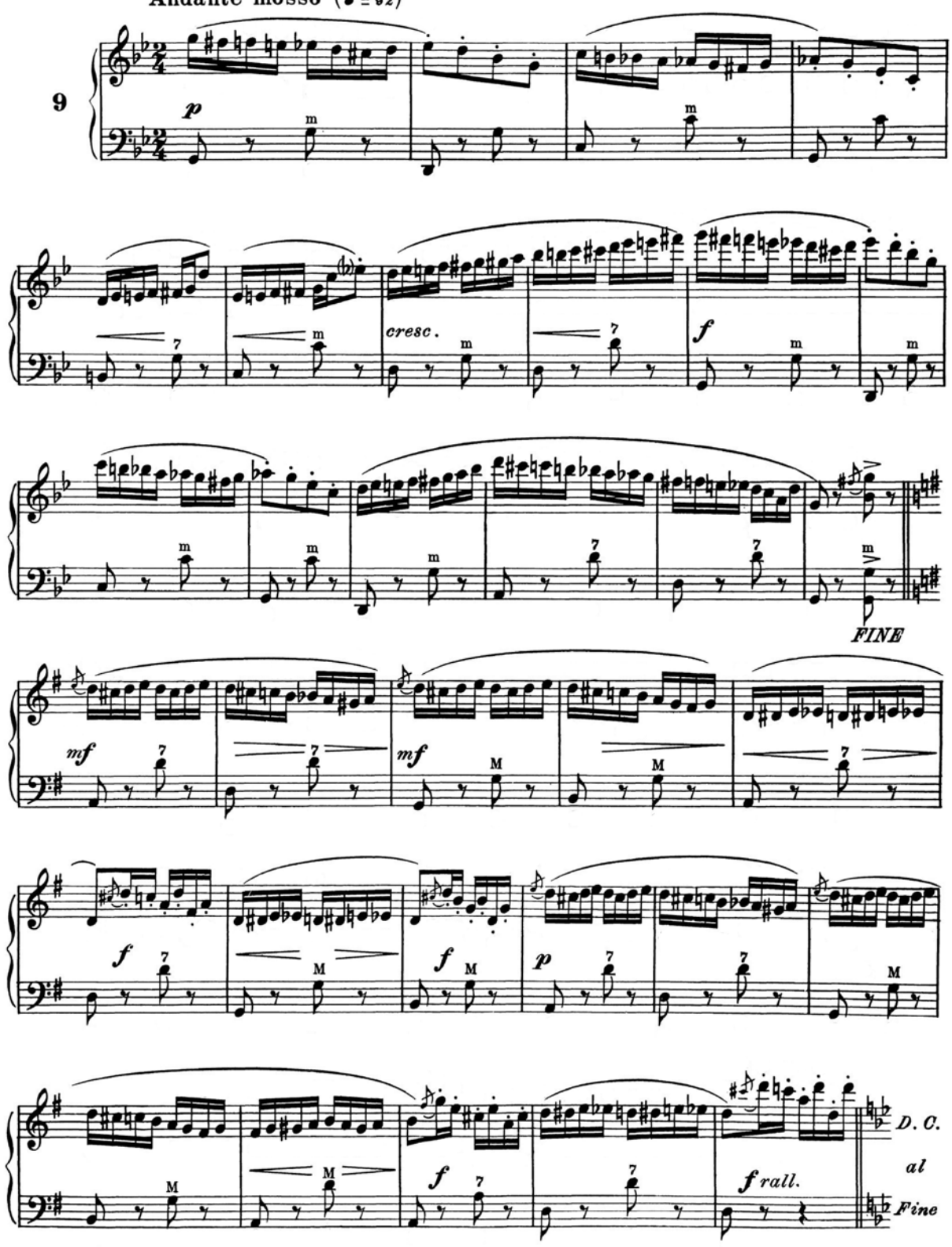

Andante mosso (♩ = 76)
7
mf
f
f

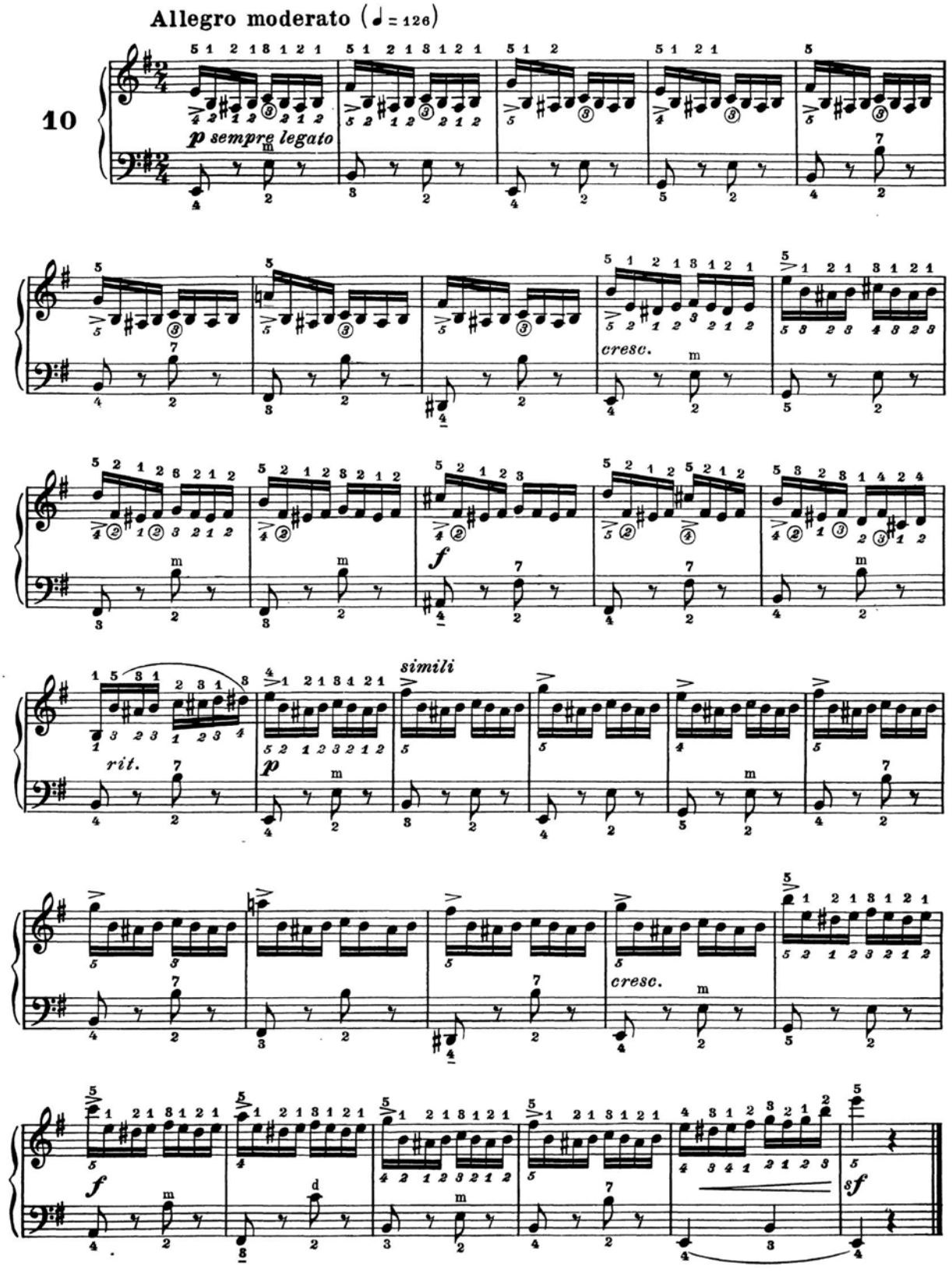

Andante mosso (♩ = 76)
7
mf
M
m
f

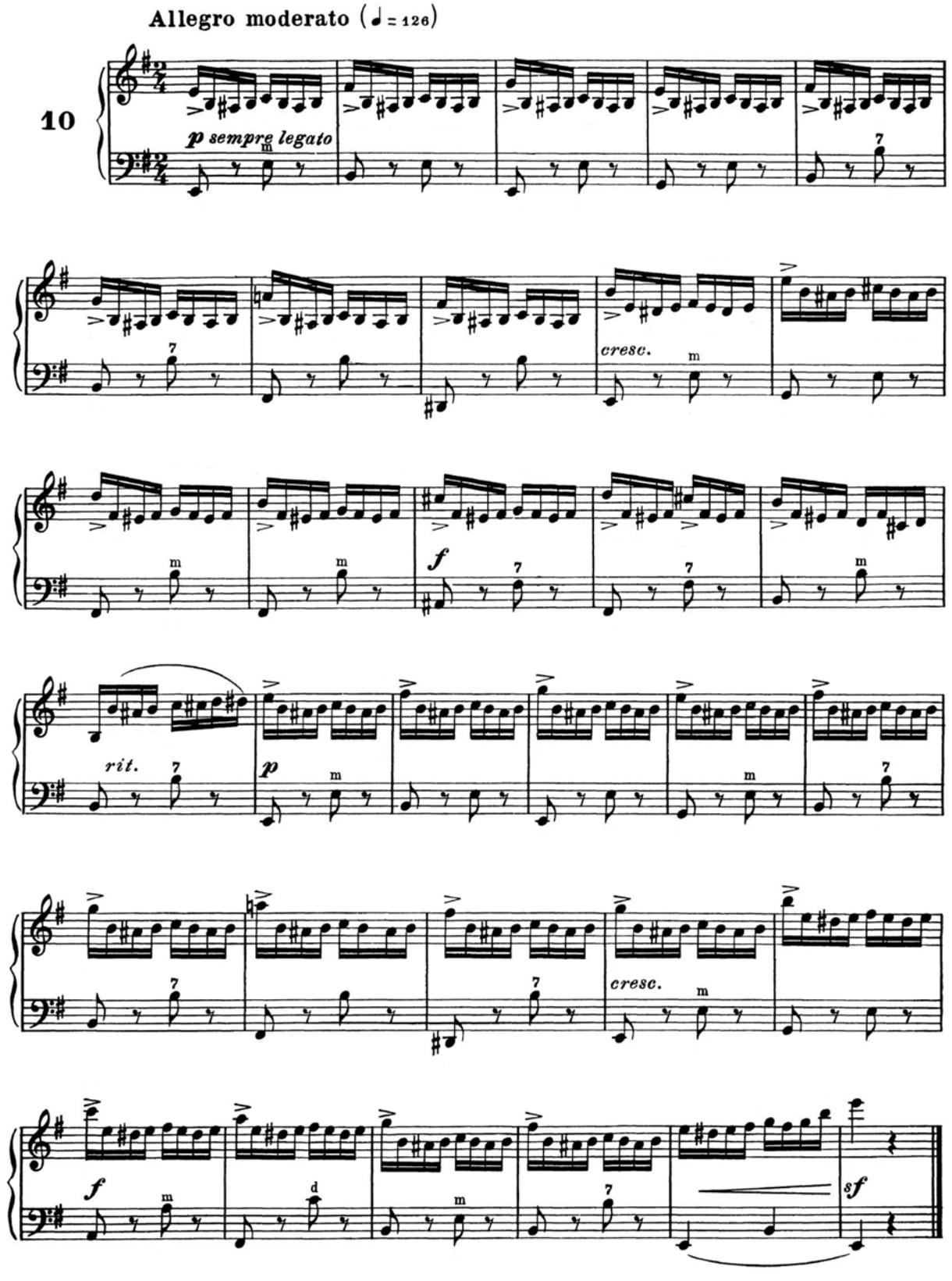

Con moto (♩ = 108)
8
mf
f
ff
mf
cresc.
ff

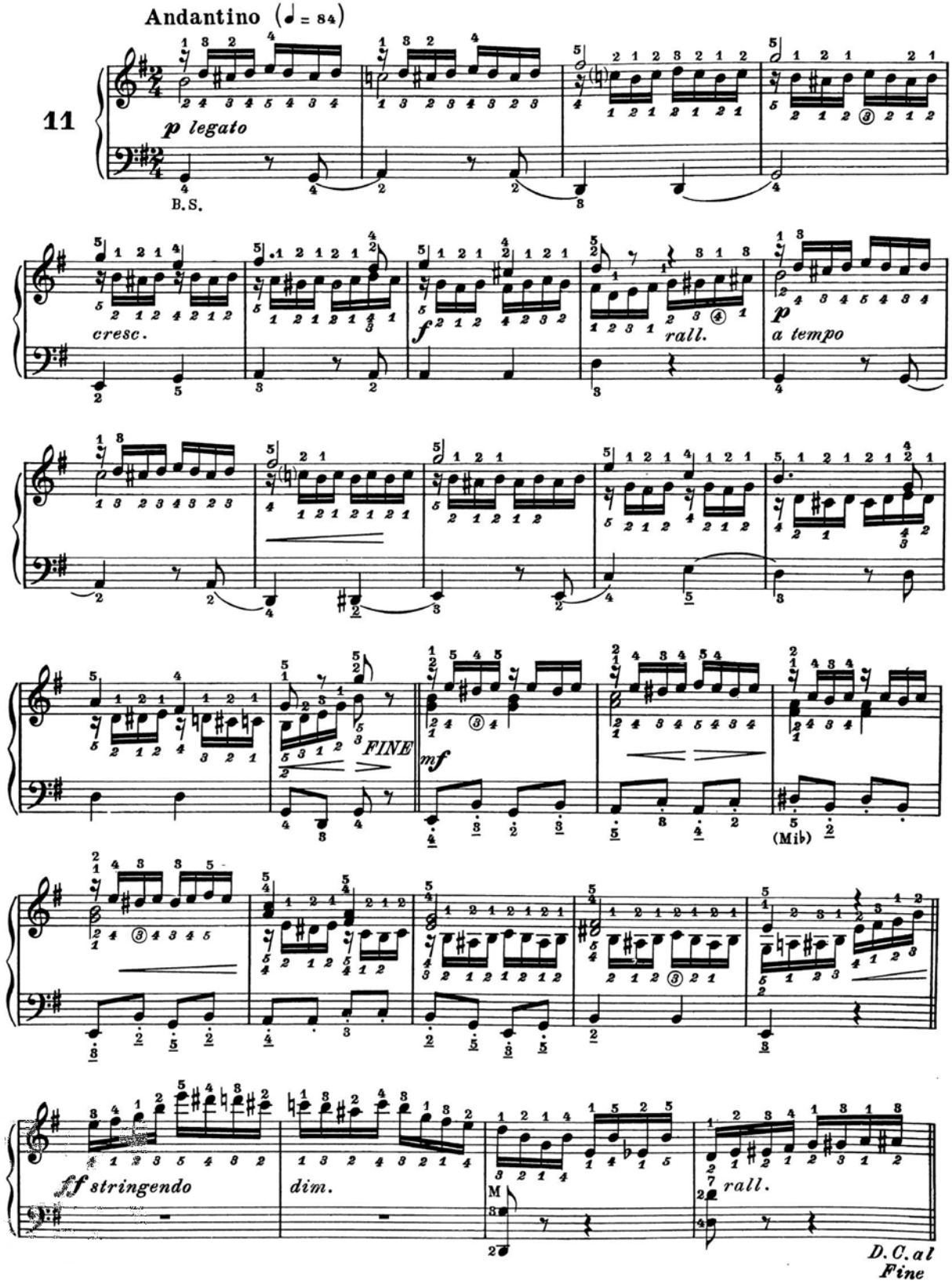

Con moto (♩ = 108)
8
mf
f
ff
mf
cresc.
ff

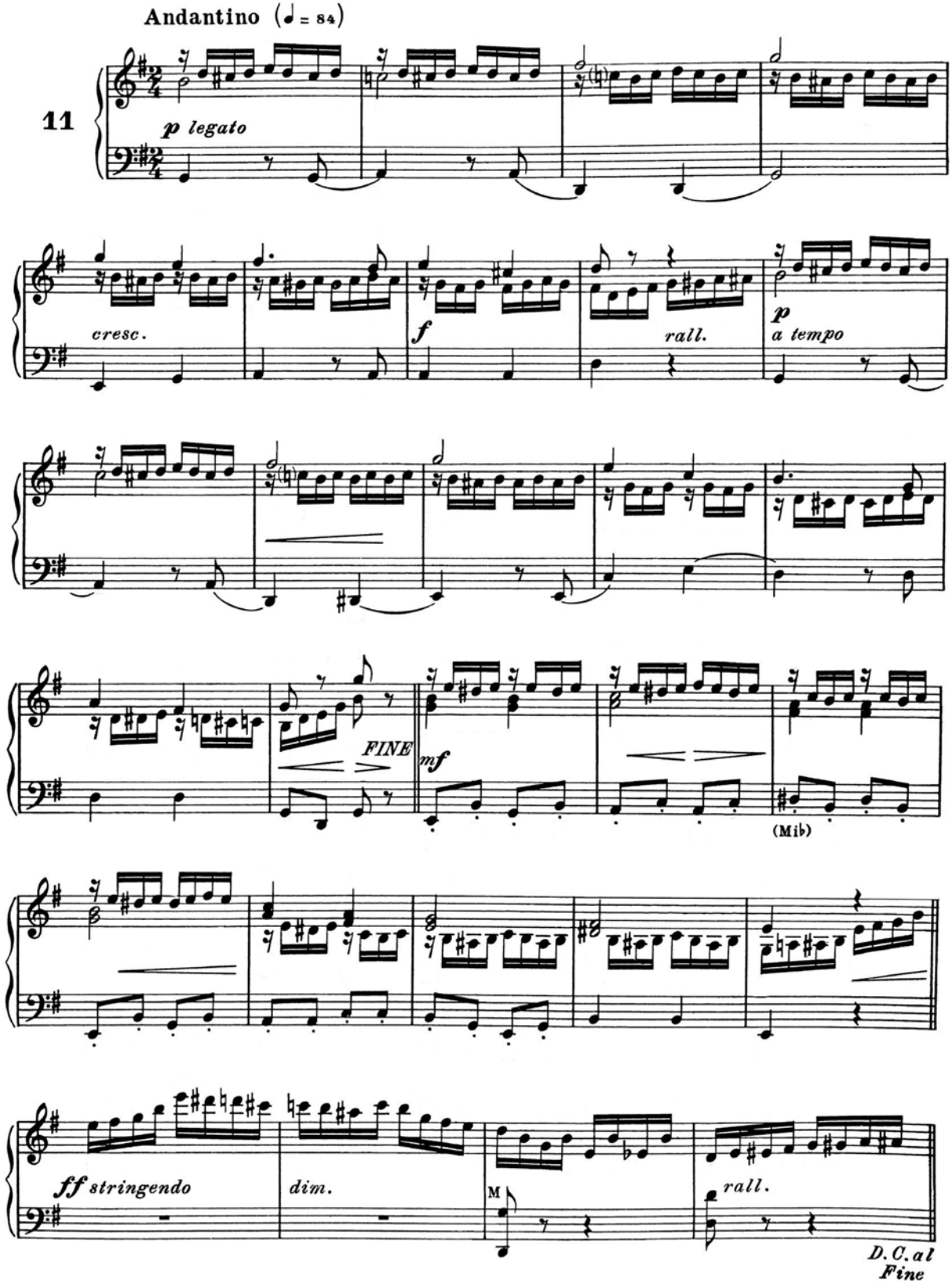

Andante mosso (♩ = 92)
9
p
cresc.
f
FINE
mf
mf
f
f
p
f
f rall.
D. C.
al
Fine

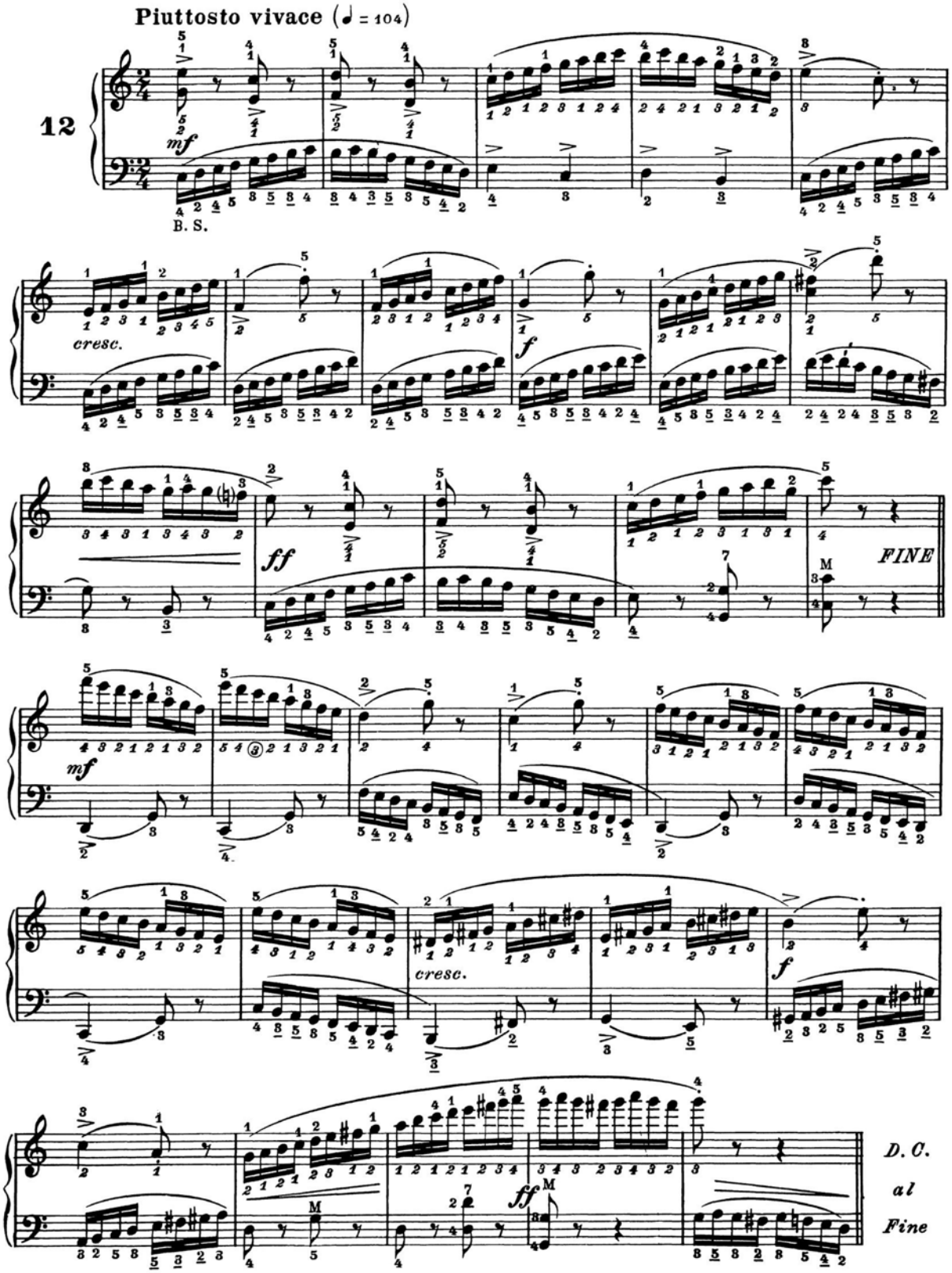

Andante mosso (♩ = 92)
9
p
cresc.
f
FINE
mf
mf
f
p
f
f
f rall.
D. C.
al
Fine

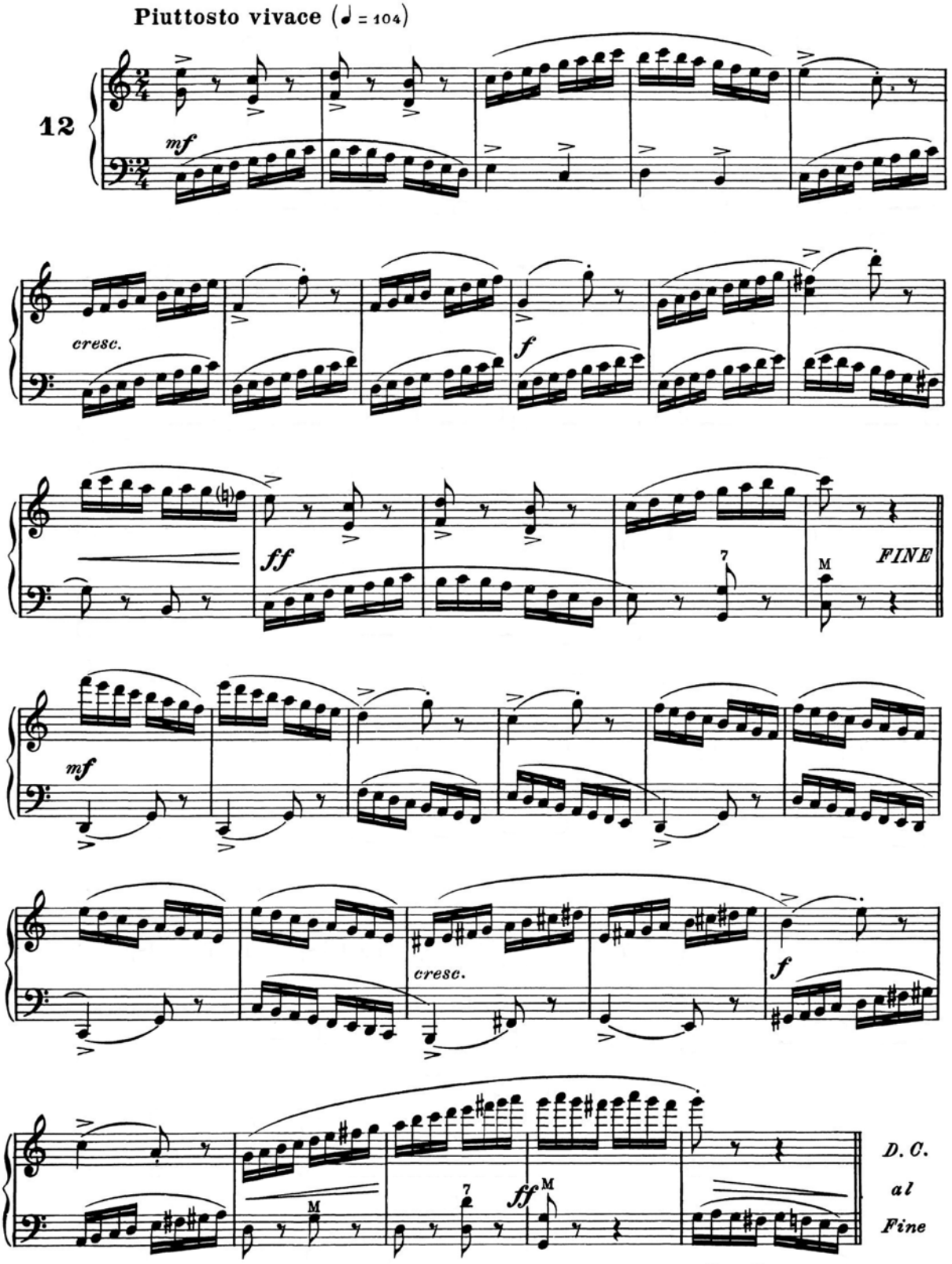

Allegro moderato (♩ = 126)
10
p sempre legato
cresc.
f
simili
rit.
p
cresc.
f
sf

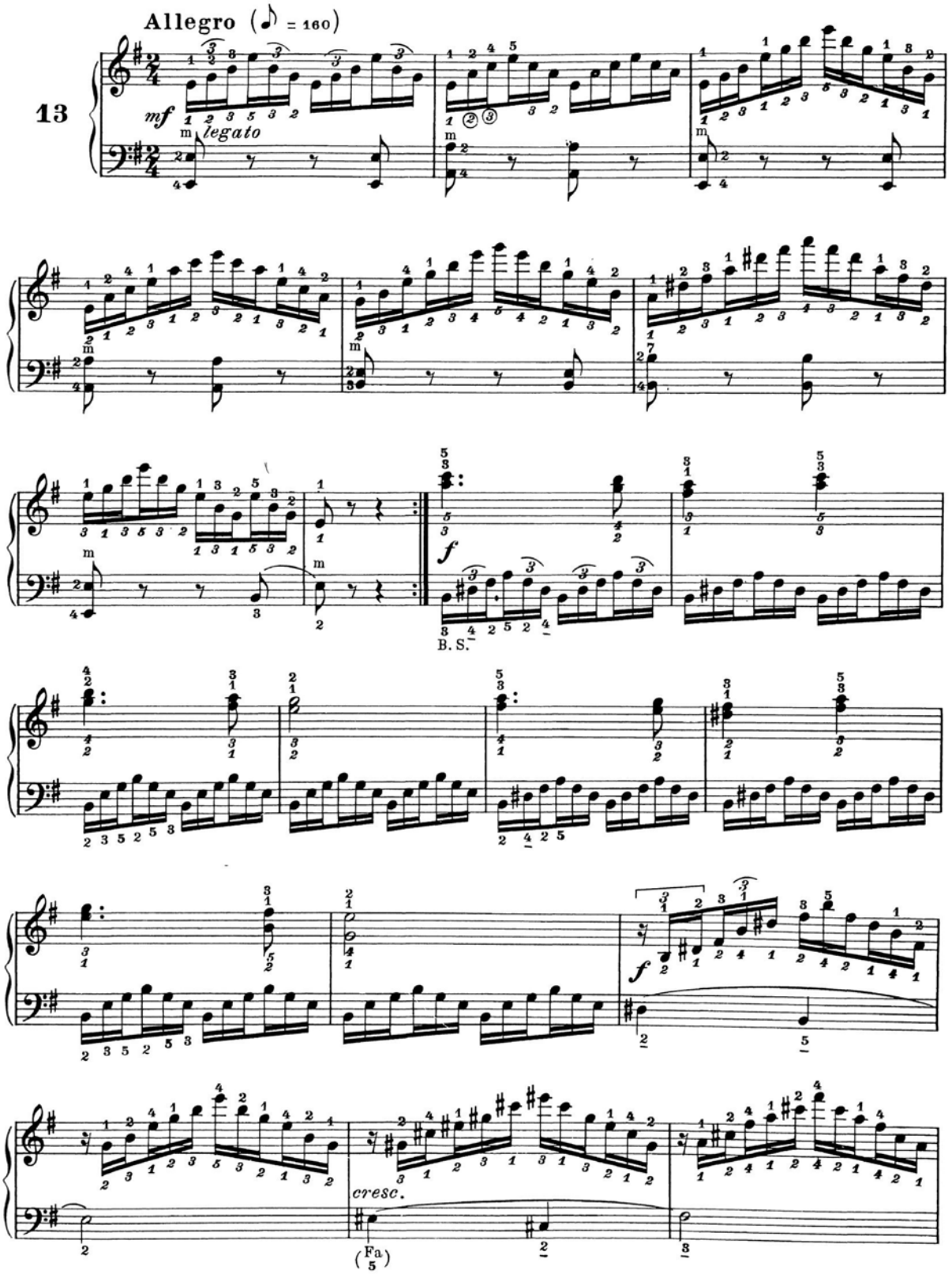

Allegro moderato (♩ = 126)
10
p sempre legato
cresc.
f
rit.
p
cresc.
f
sf

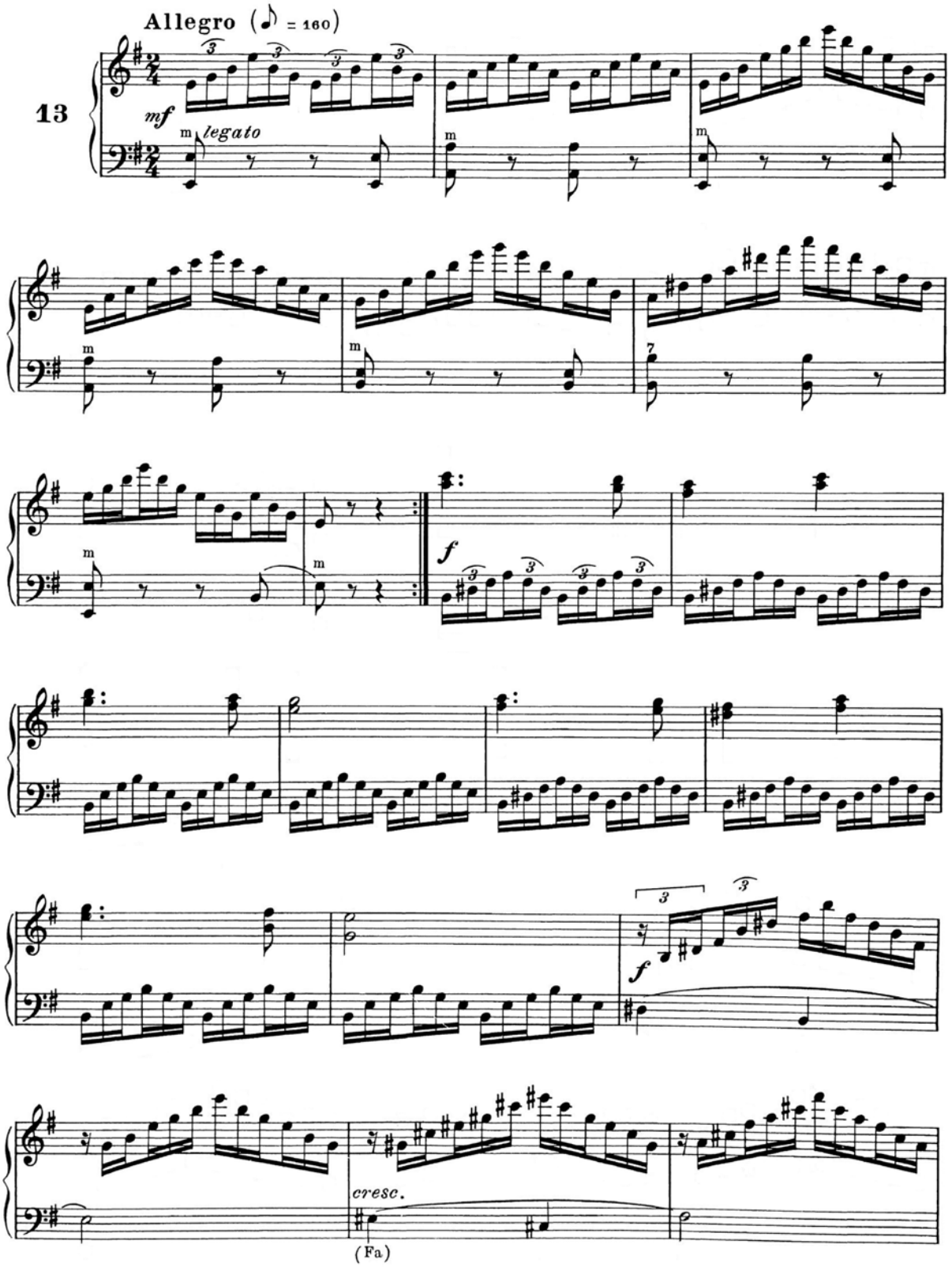

Andantino (♩ = 84)
11
p legato
B.S.
cresc.
f
rall.
p
a tempo
FINE
mf
(Mib)
ff stringendo
dim.
M
rall.
D.C. al Fine

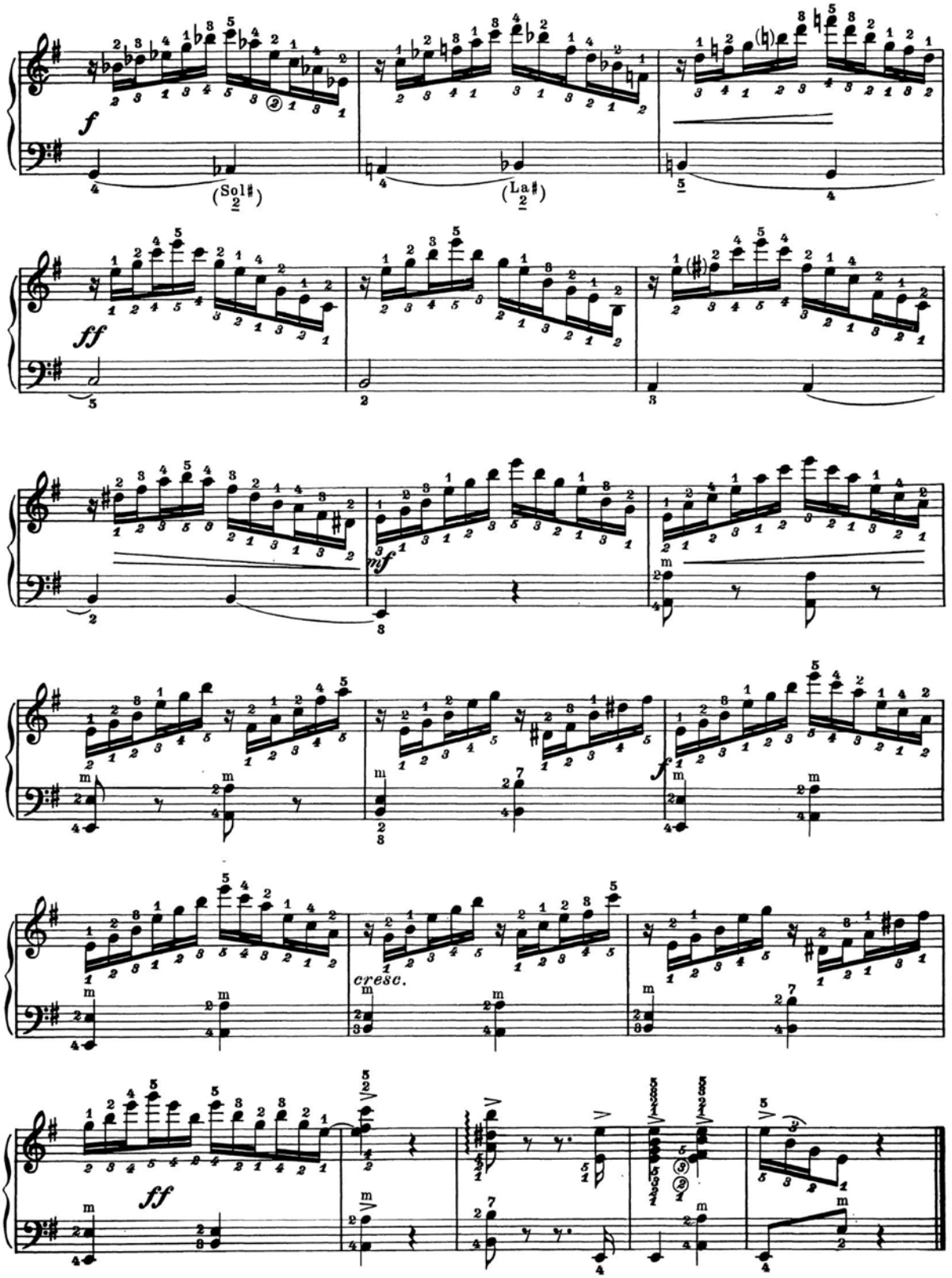

Andantino (♩ = 84)
11
p legato
cresc.
f
rall.
p
a tempo
FINE
mf
(Mib)
ff stringendo
dim.
M
rall.
D. C. al
Fine

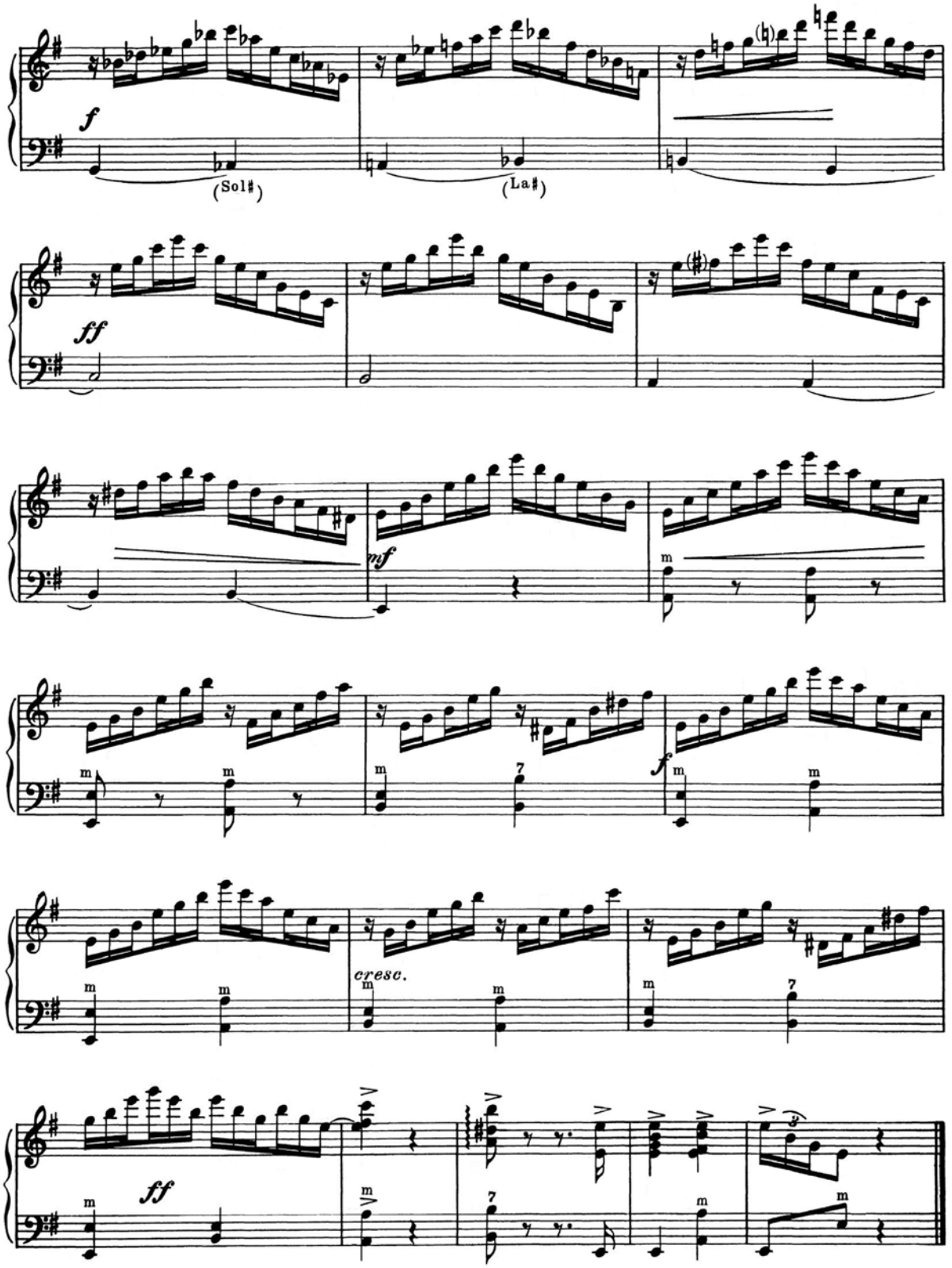

Piuttosto vivace (♩ = 104)
12
mf
B. S.
cresc.
f
ff
FINE
mf
cresc.
f
ff
D. C.
al
Fine

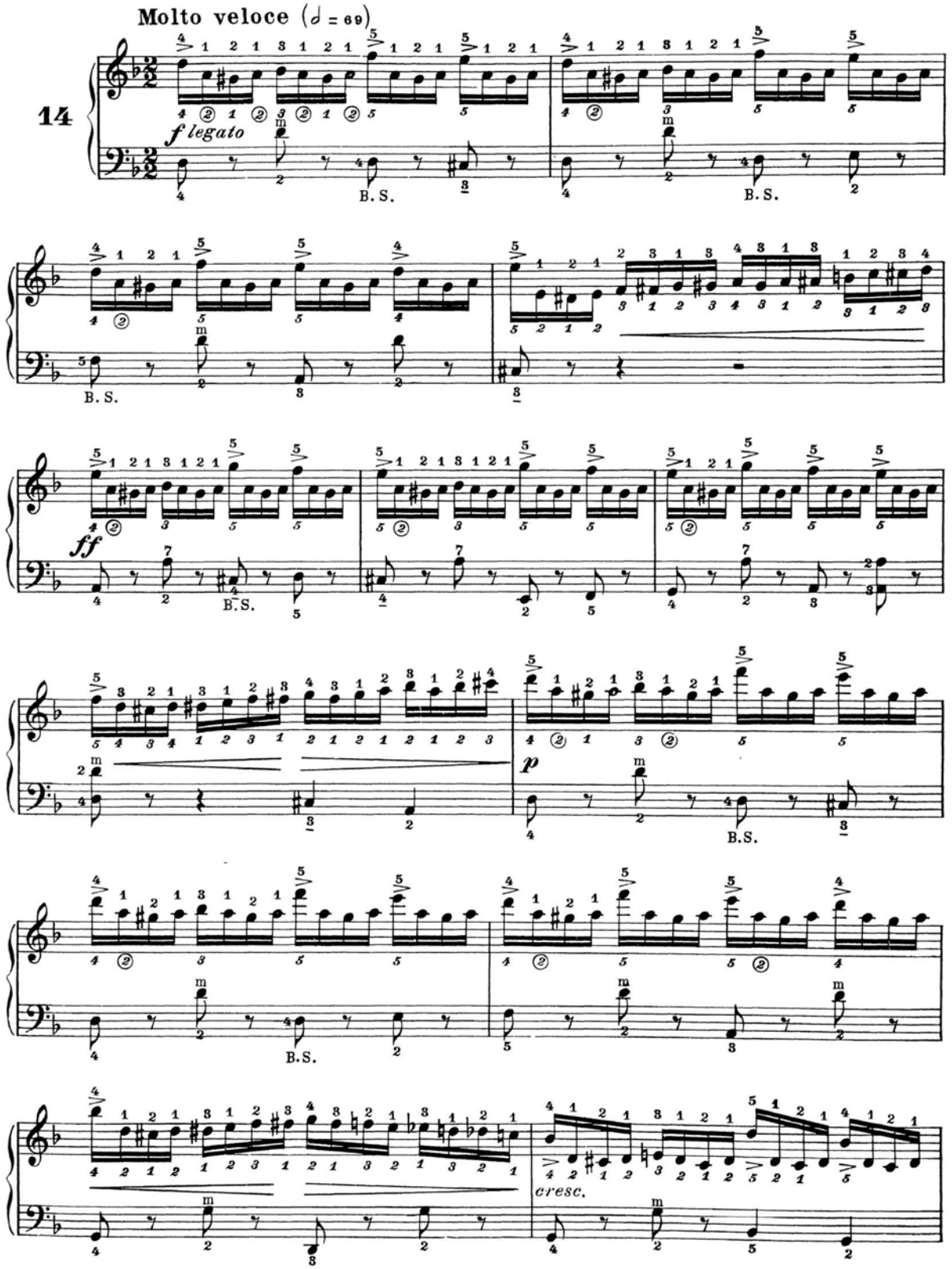

Piuttosto vivace (♩ = 104)
12
mf
cresc.
f
ff
FINE
mf
cresc.
f
ff
D. C.
al
Fine

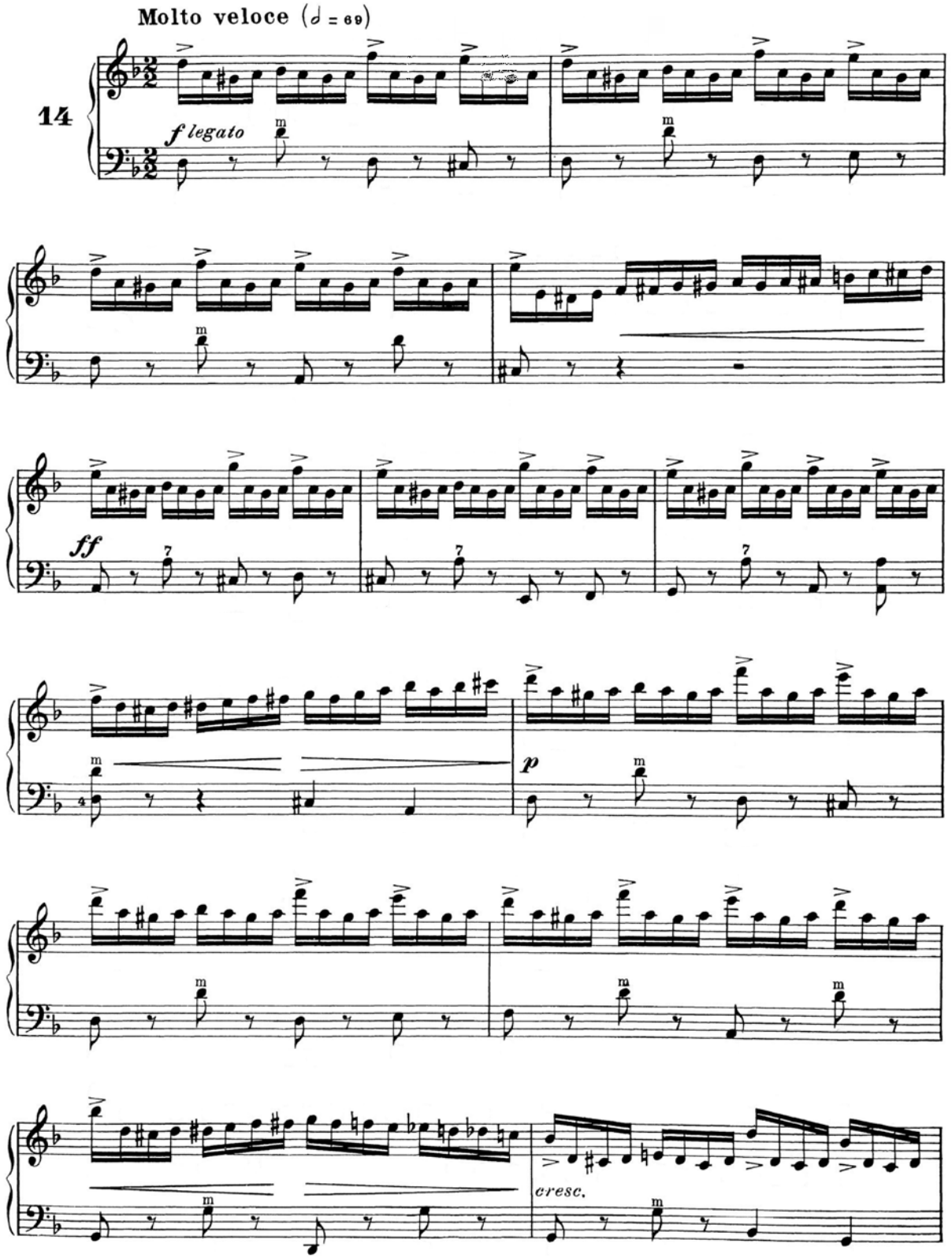

Allegro (♪ = 160)
13
mf
legato
f
B. S.
f
cresc.
(Fa)

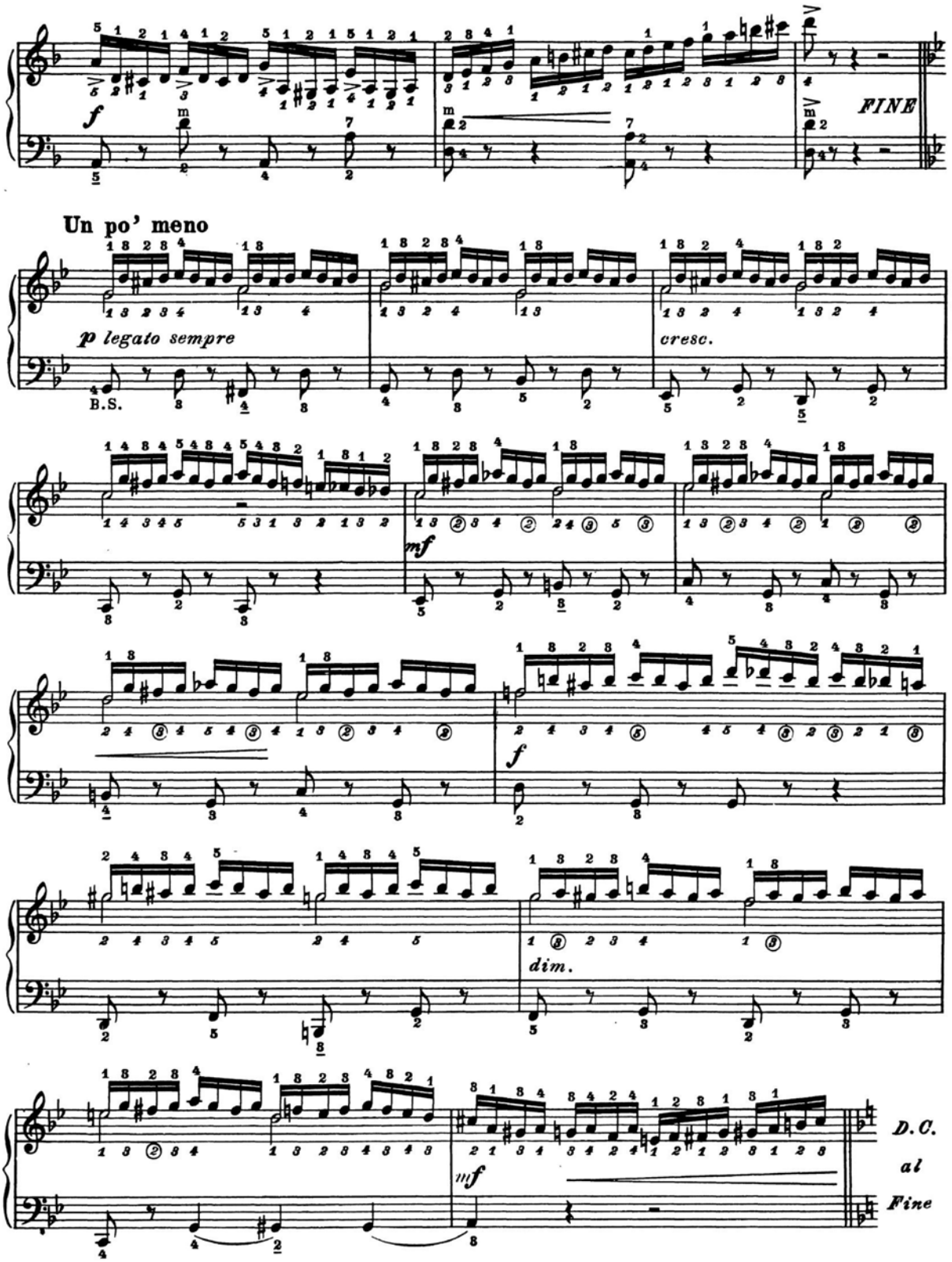

Allegro (♪ = 160)
13
mf
legato
f
cresc.
(Fa)

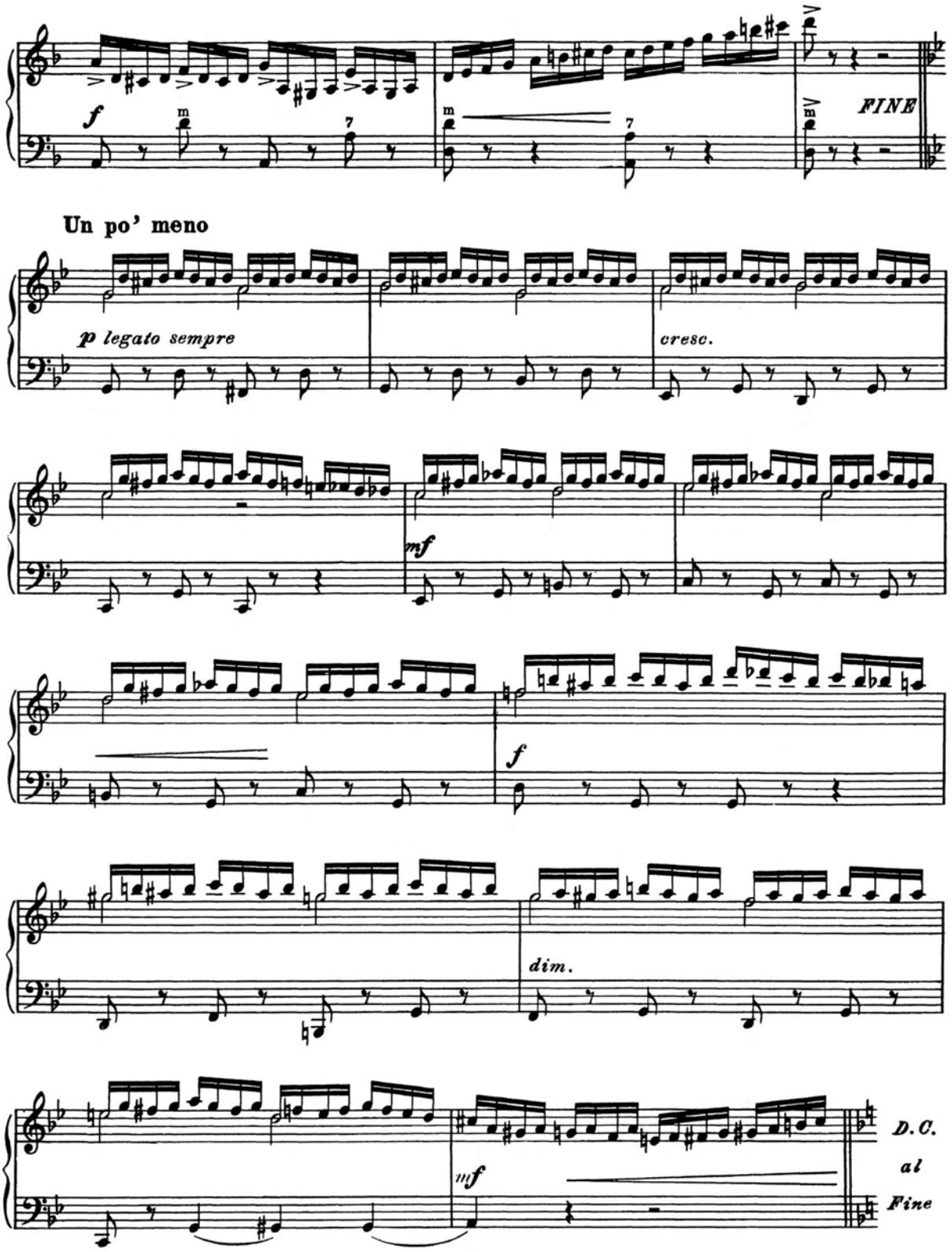

f
(Sol♯)
(La♯)
ff
mf
cresc.
f
ff

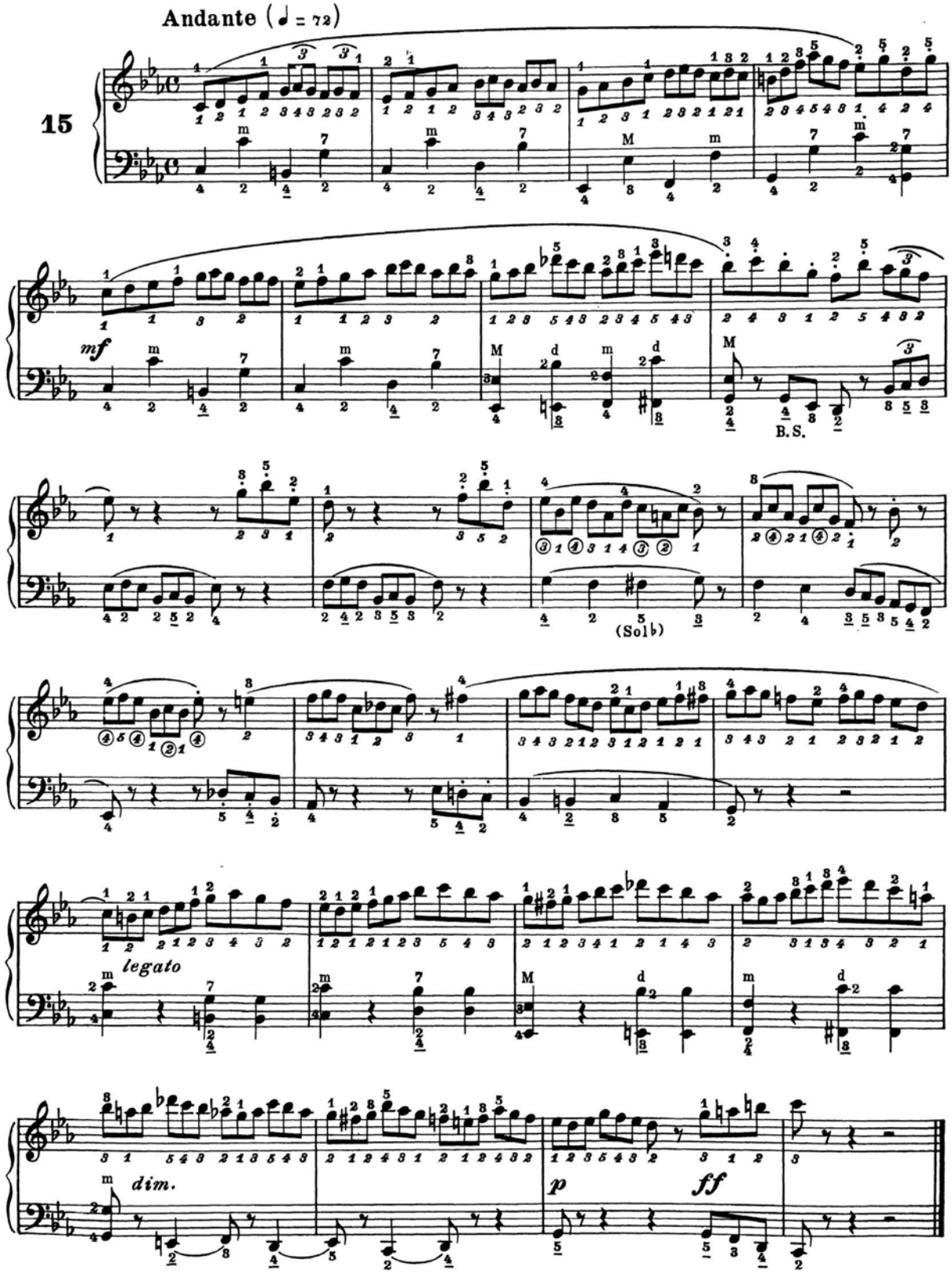

f
(Sol♯)
(La♯)
ff
mf
cresc.
ff

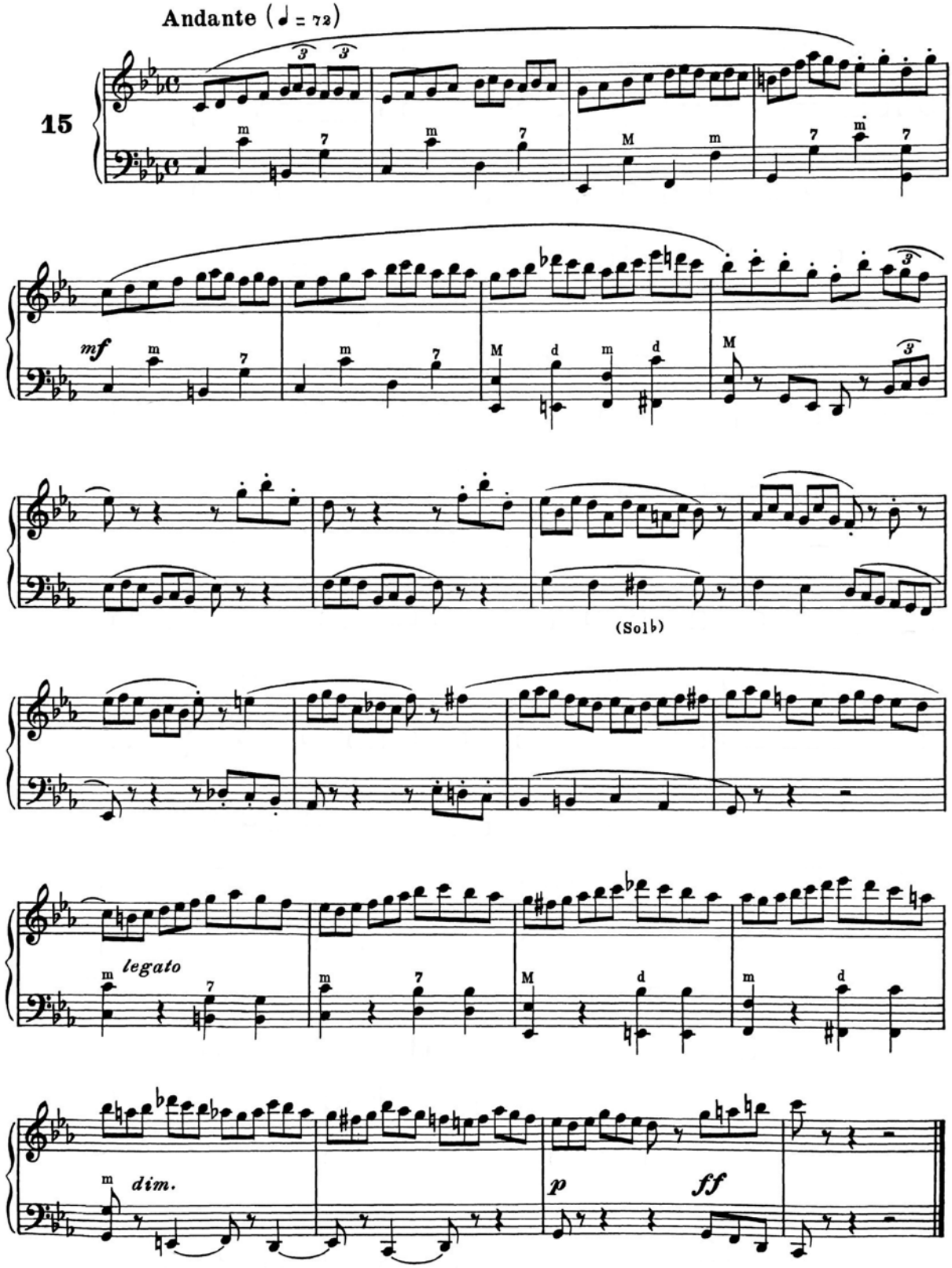

Molto veloce (♩ = 69)
14
f legato
B. S.
B. S.
B. S.
ff
B. S.
p
B. S.
B. S.
cresc.

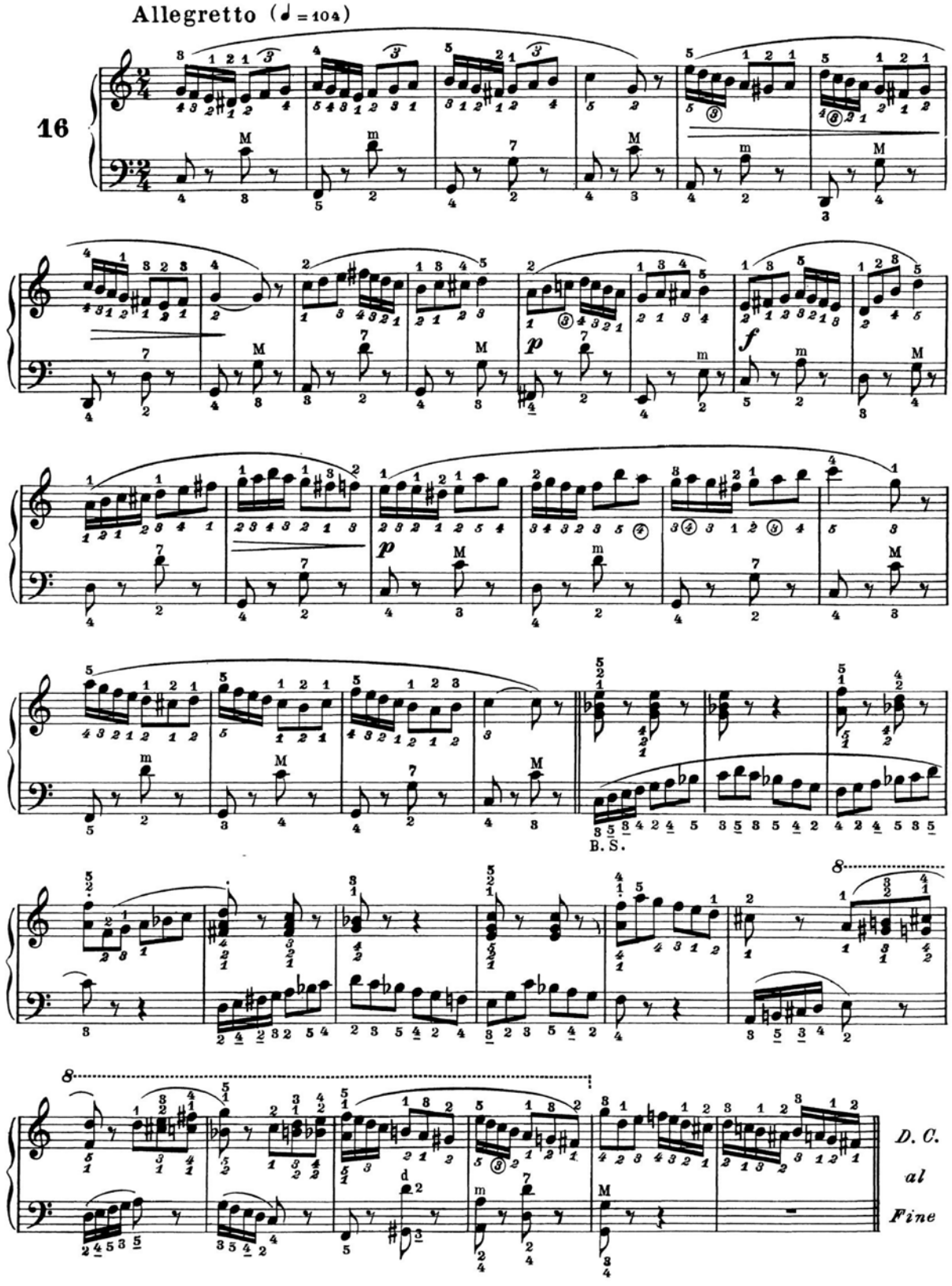

Molto veloce (♩ = 69)
14
f legato
ff
p
cresc.

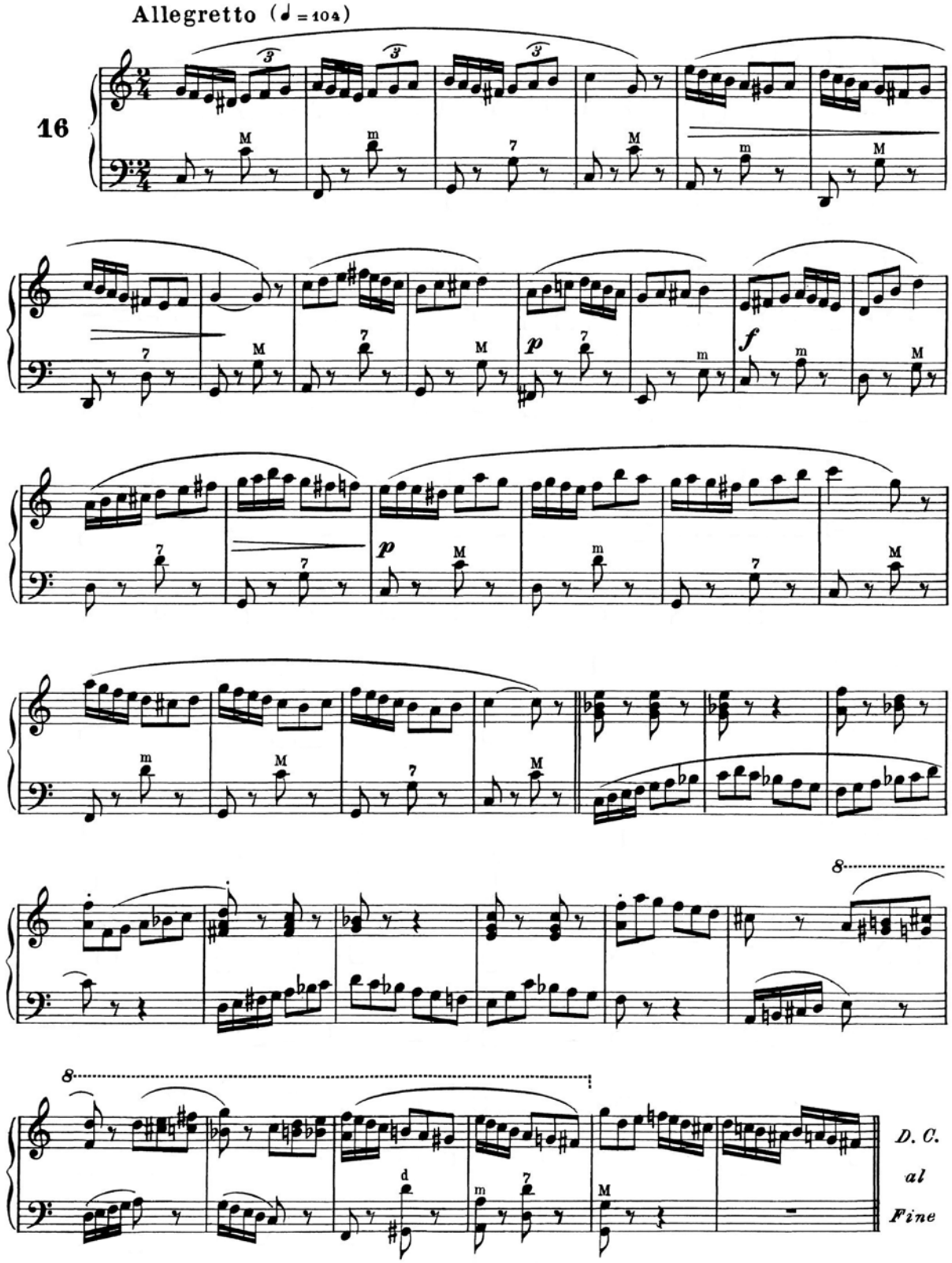

f
FINE
Un po' meno
p legato sempre
B.S.
cresc.
mf
f
dim.
mf
D.C.
al
Fine

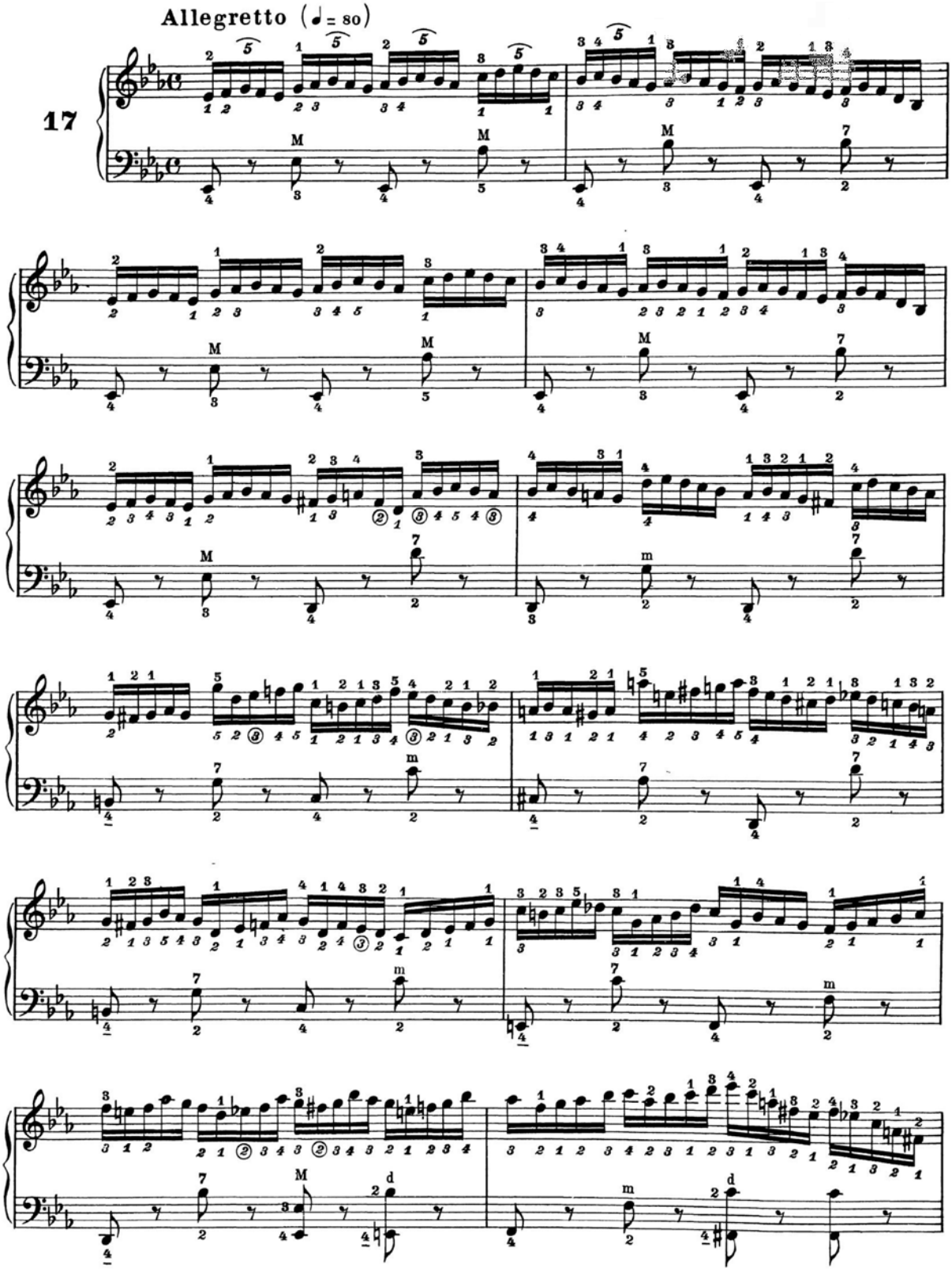

f
m
7
m
7
V
V
FINE
Un po' meno
p legato sempre
cresc.
mf
f
dim.
mf
D.C.
al
Fine

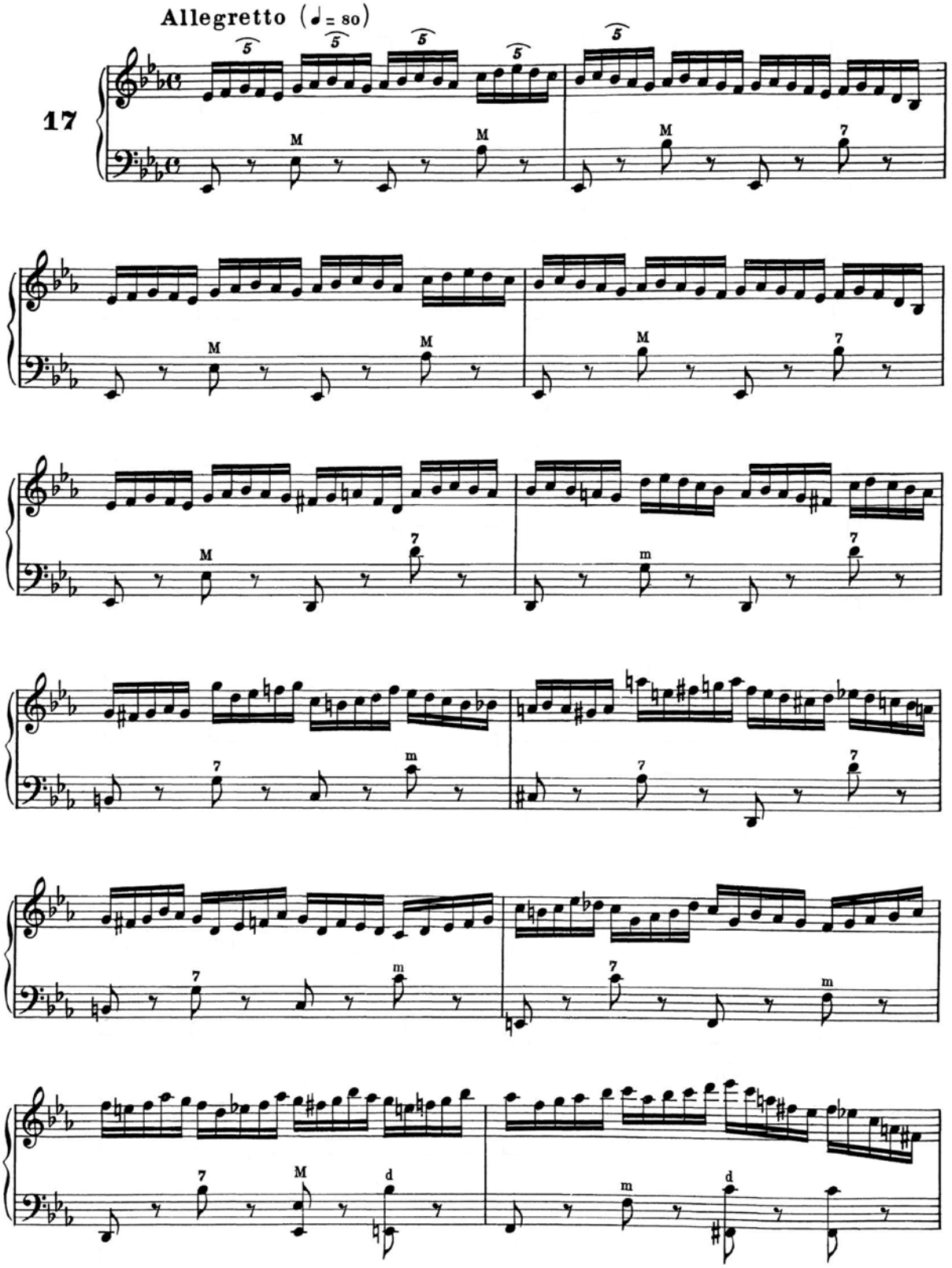

Andante (♩ = 72)
15
mf
B. S.
(Sol♭)
legato
dim.
p
ff

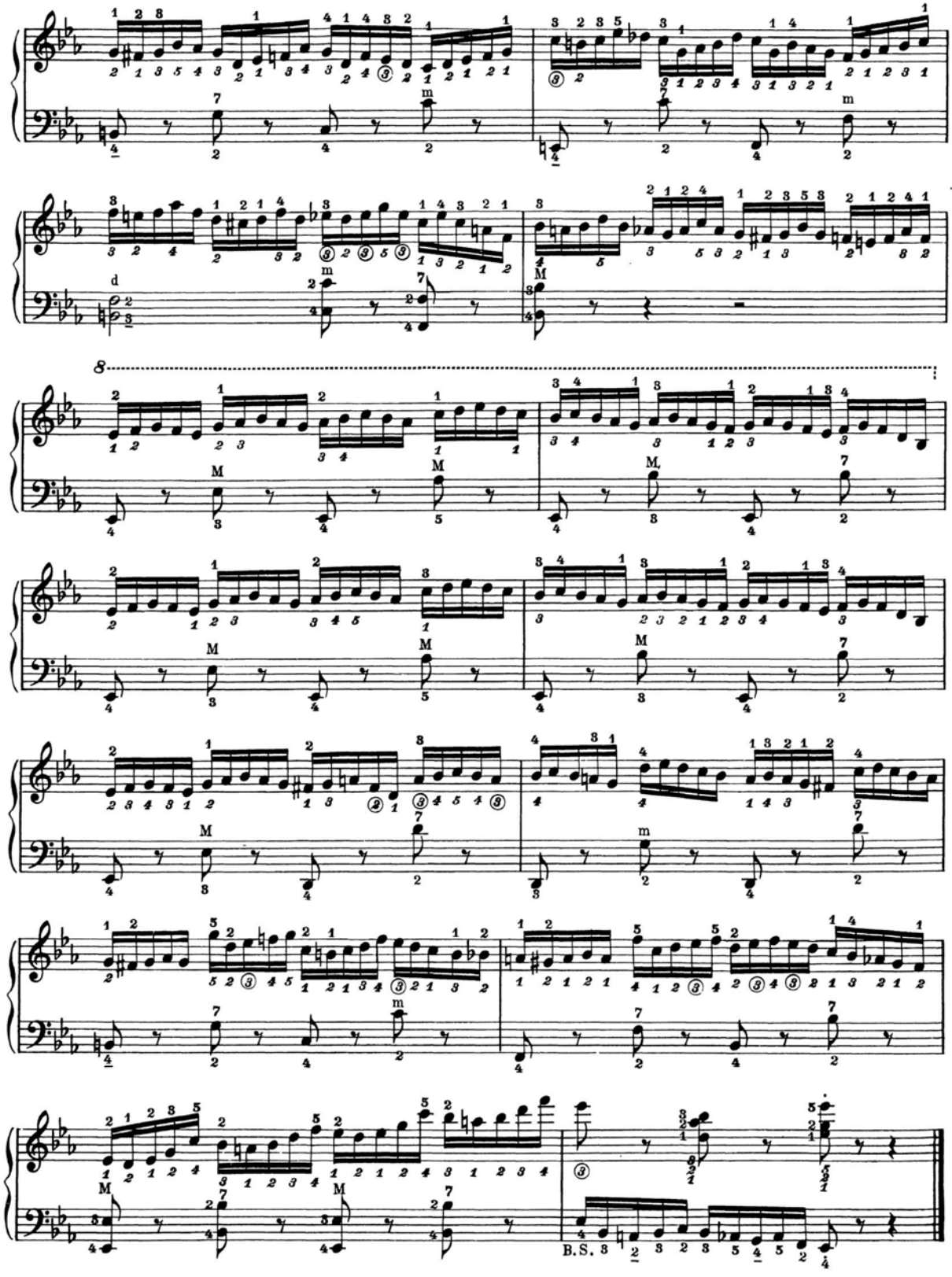

Andante (♩ = 72)
15
mf
(Sol♭)
legato
dim.
p
ff

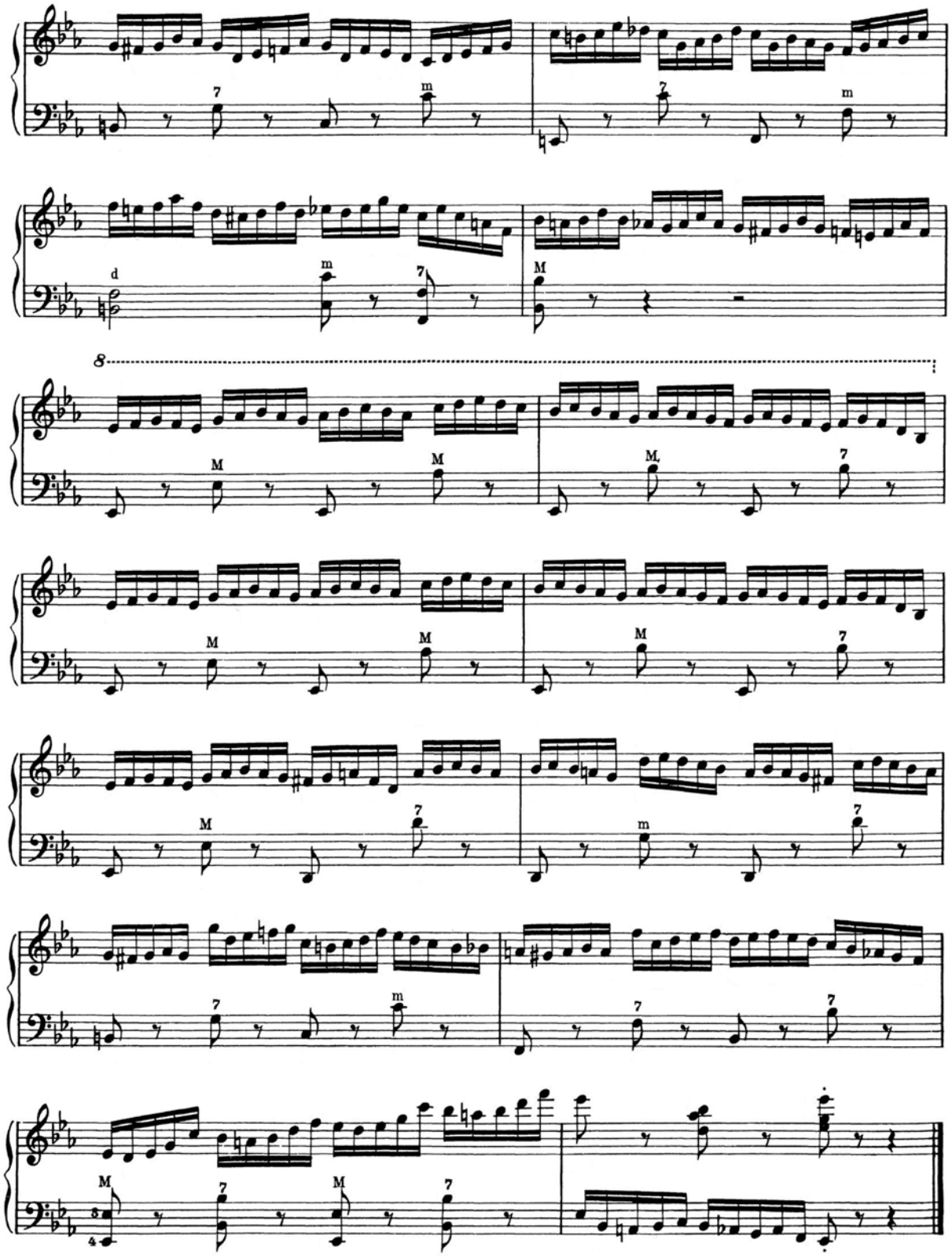

Allegretto (♩ = 104)
16
B. S.
D. C.
al
Fine

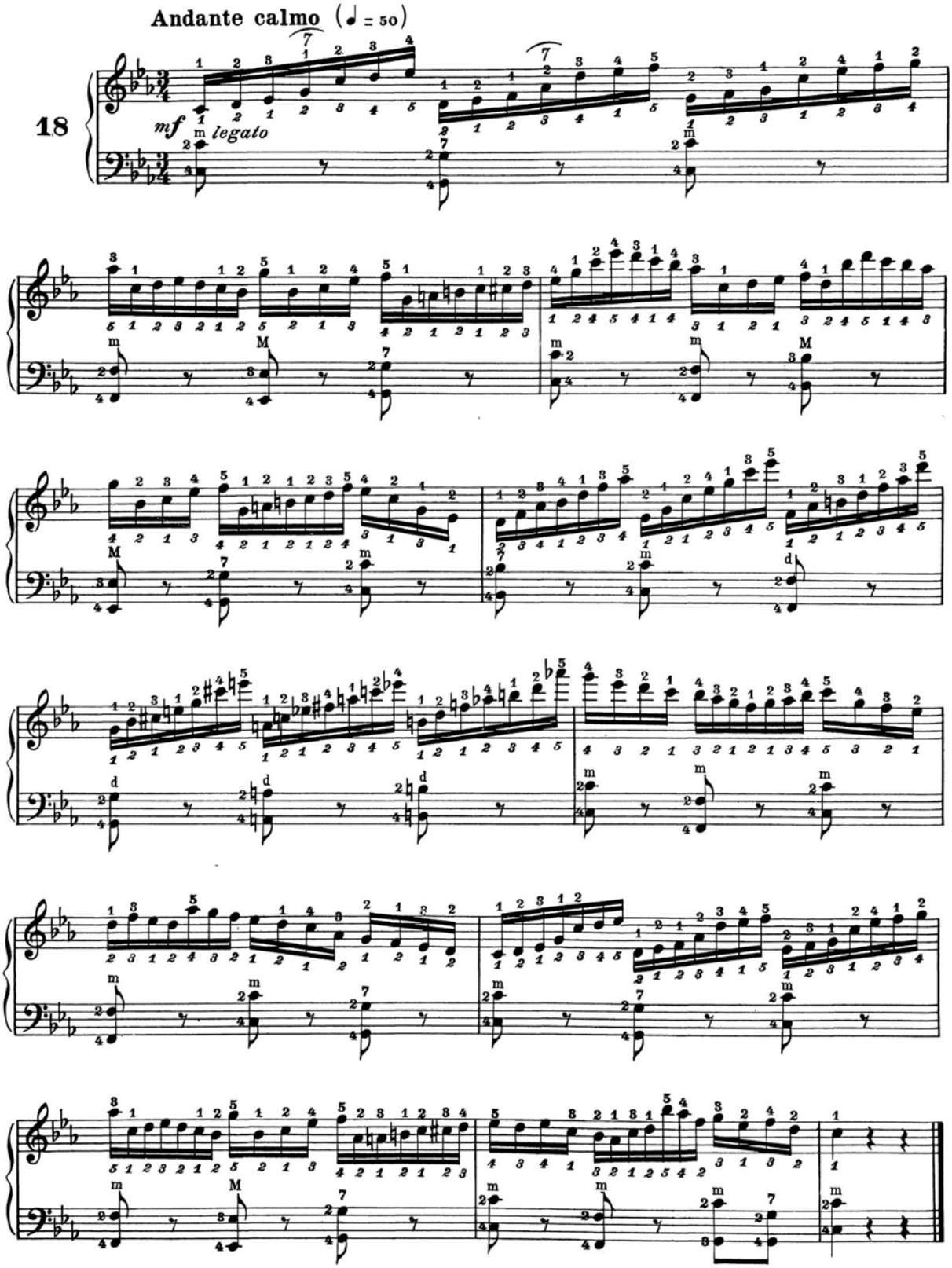

Allegretto (♩ = 104)
16
p
f
p
8
8
D. C.
al
Fine

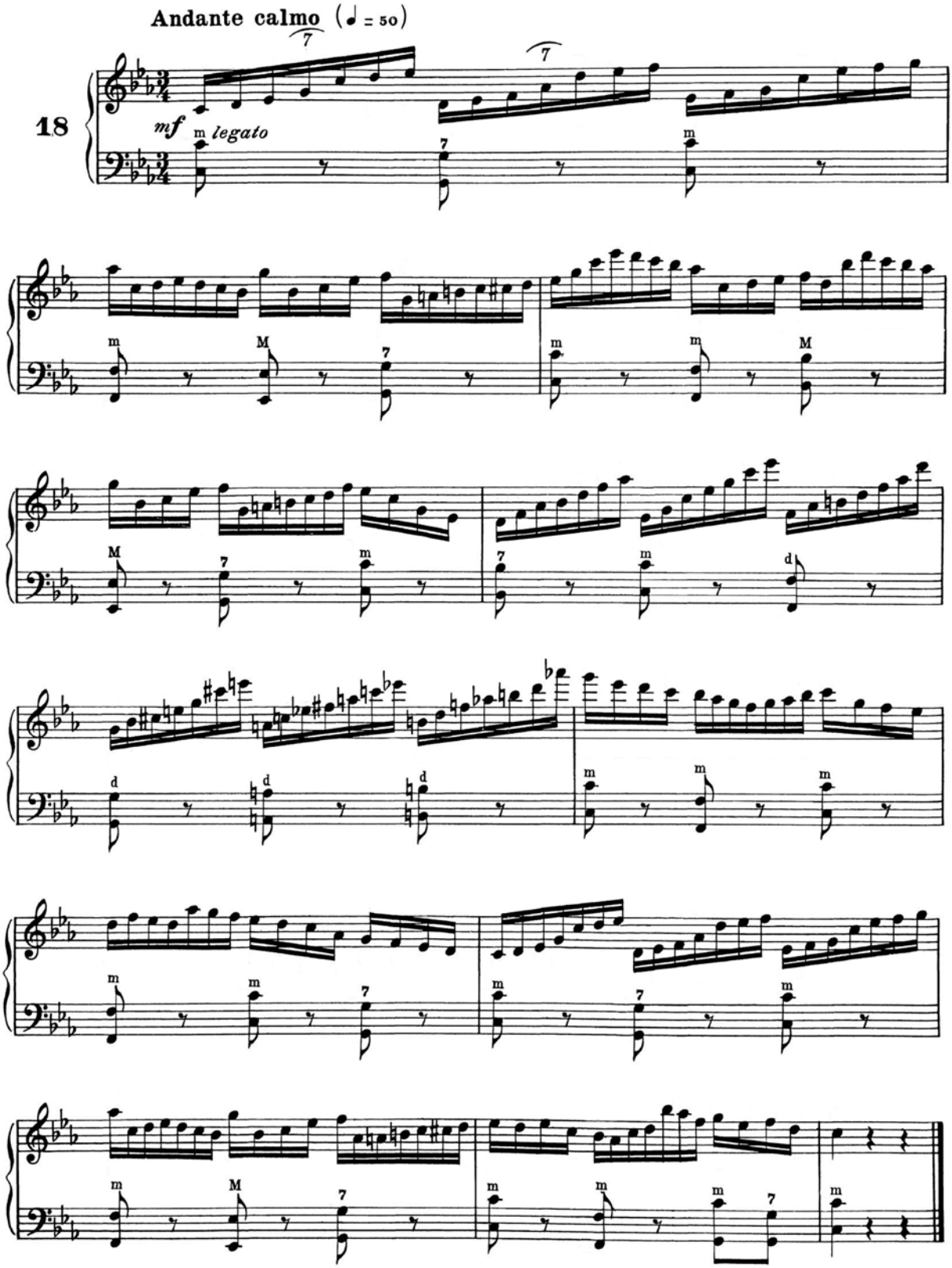

Allegretto (♩ = 80)
17

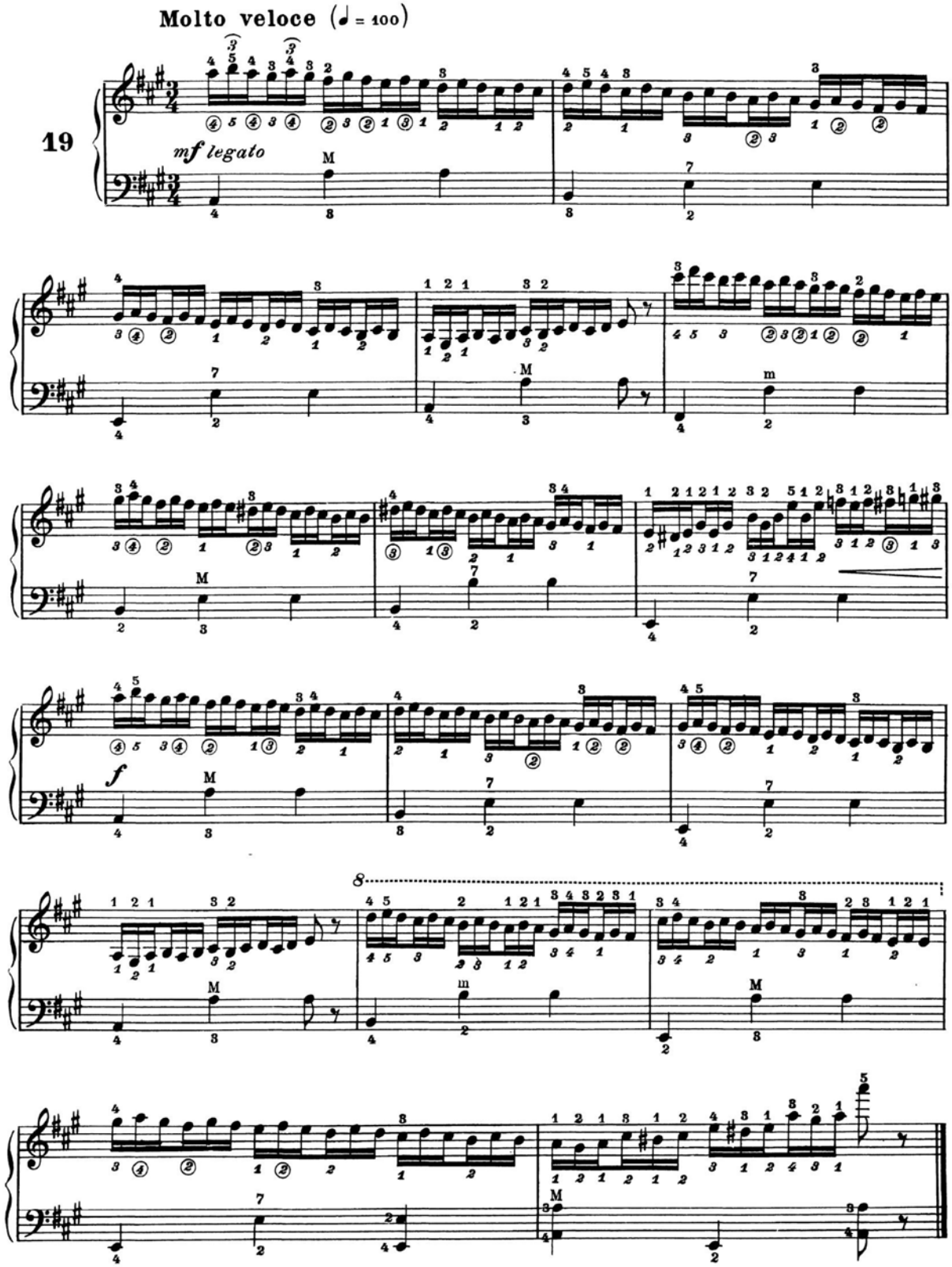

Allegretto (♩ = 80)
17

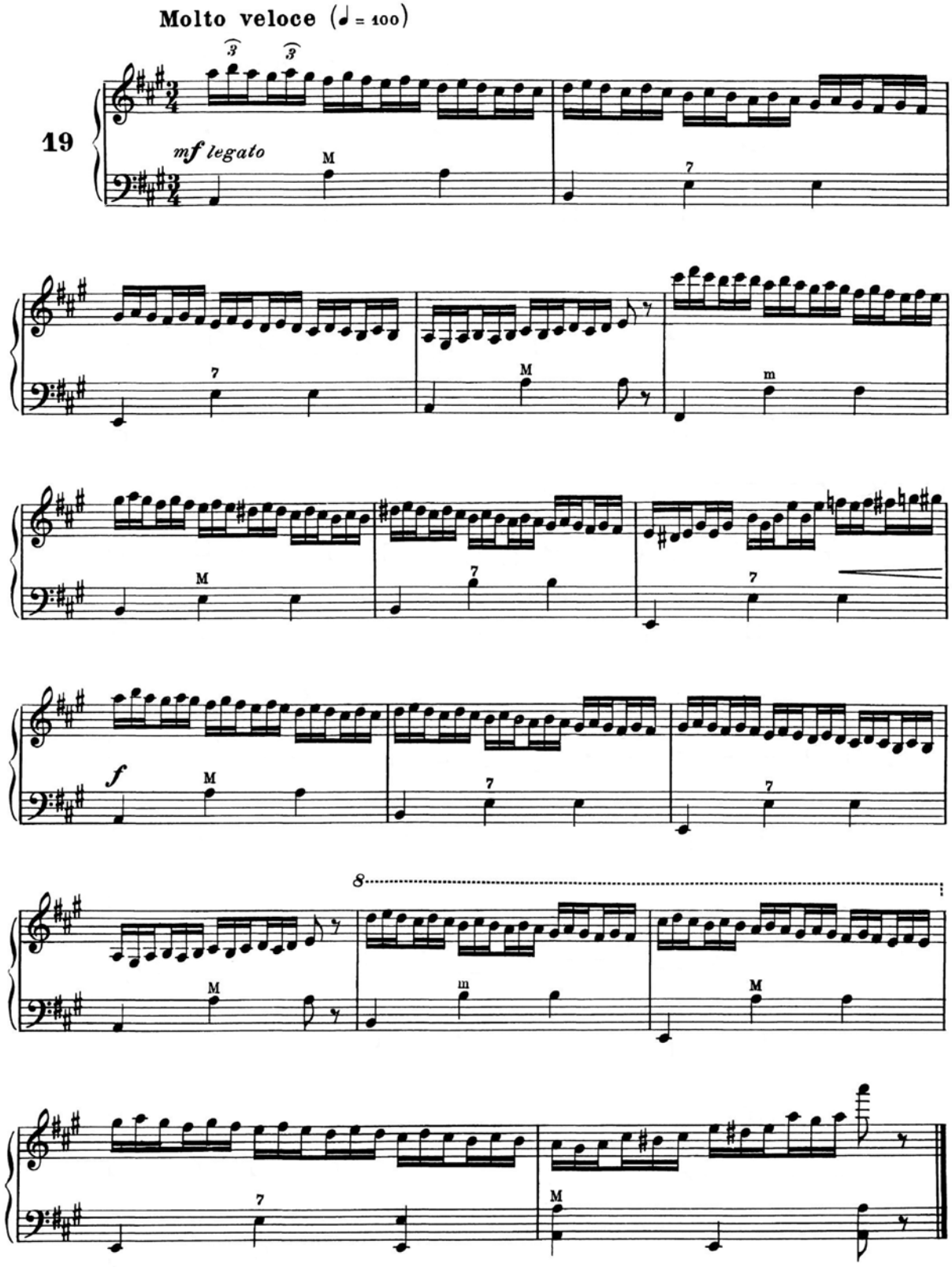

8
B.S.

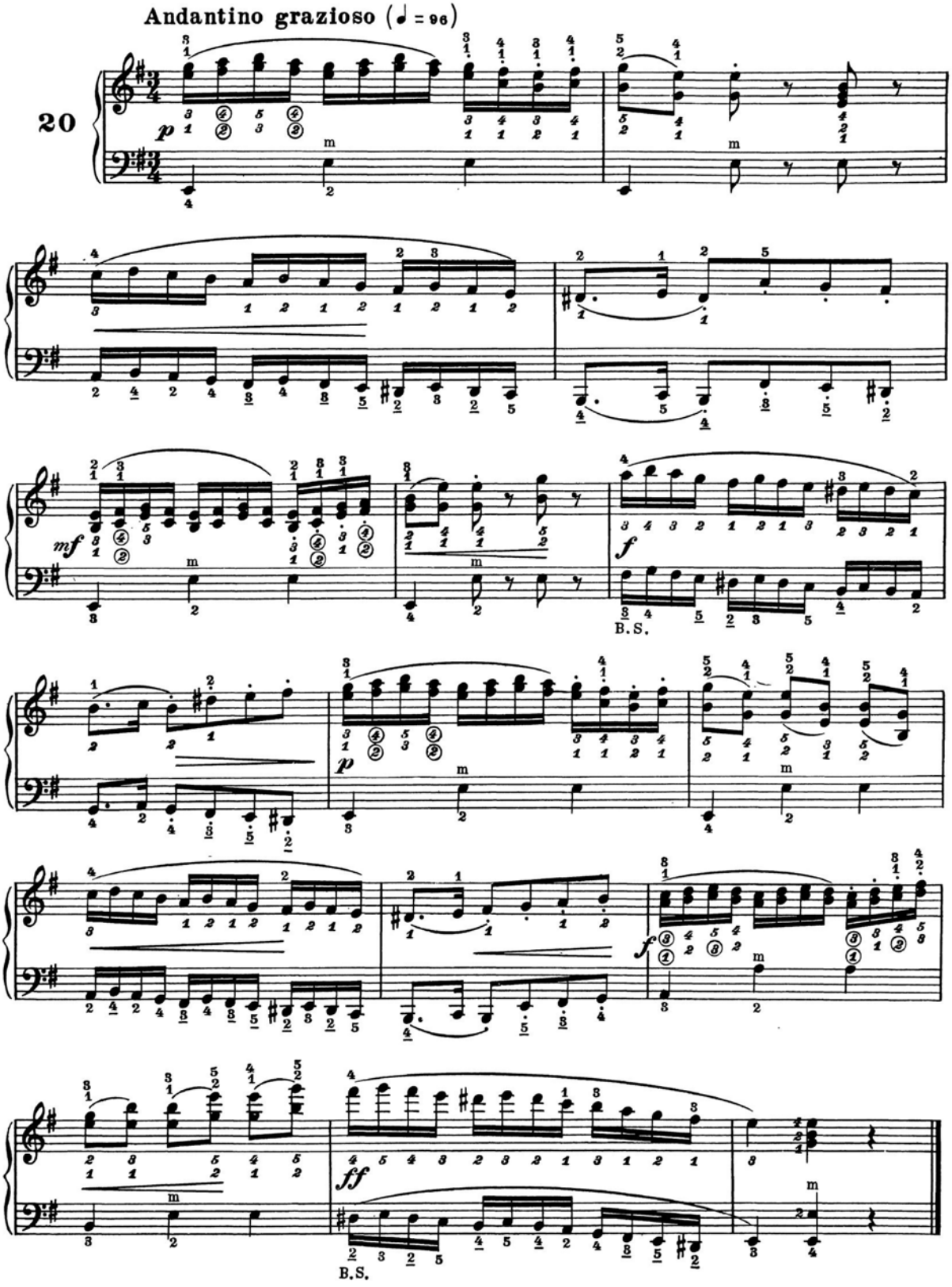


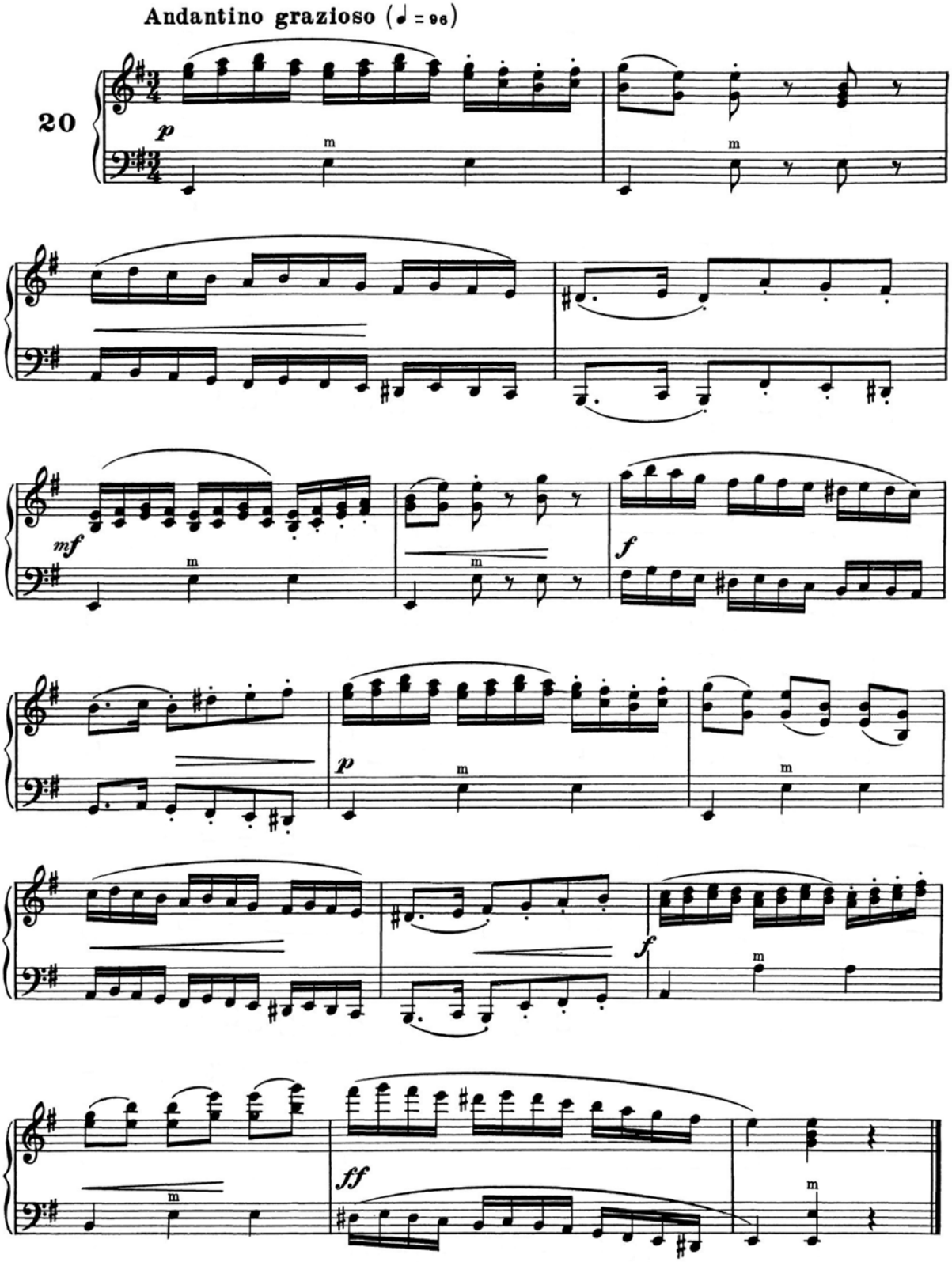

Andante calmo (♩ = 50)
18
mf
legato

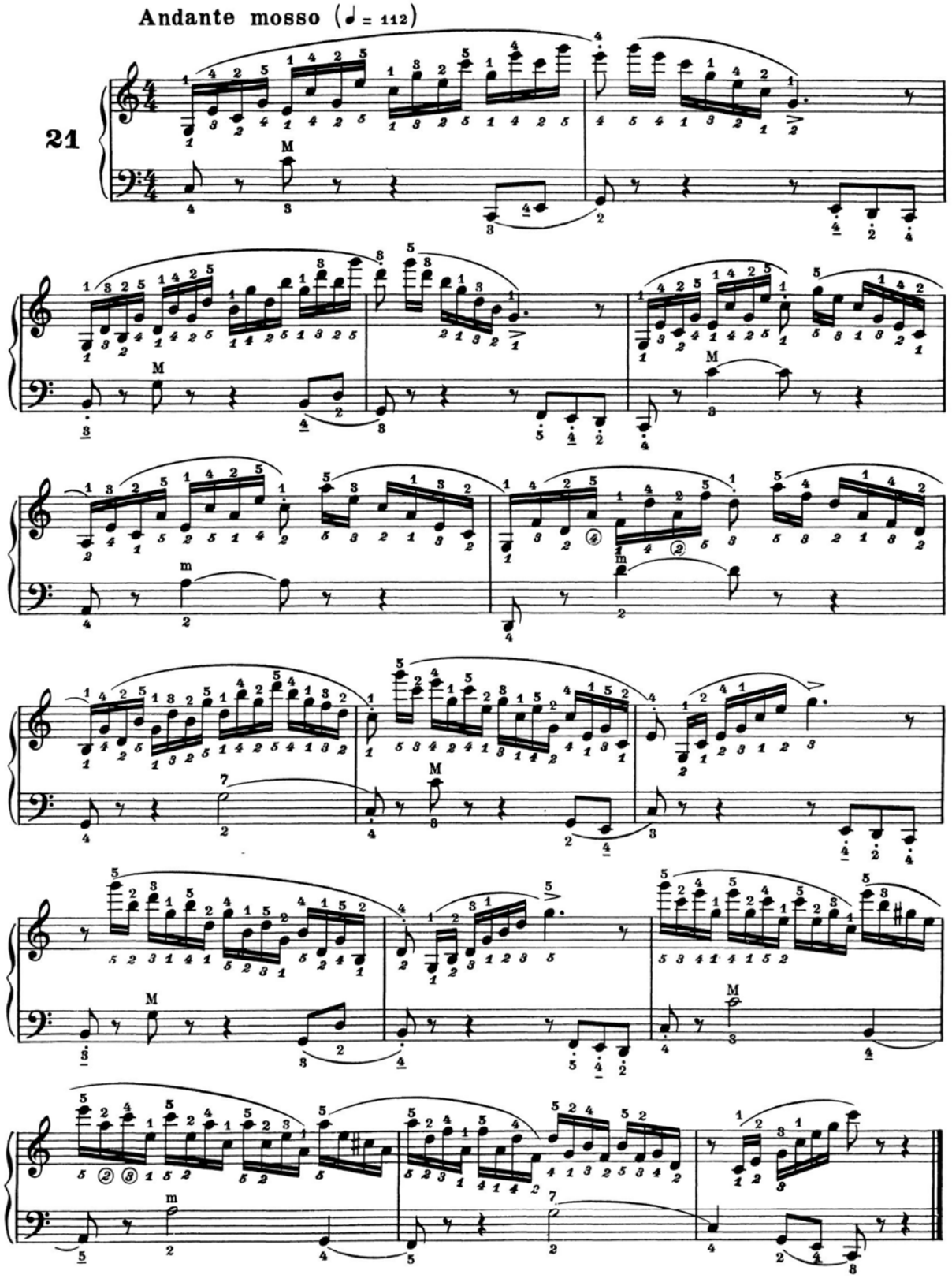

Andante calmo (♩ = 50)
18
mf
legato

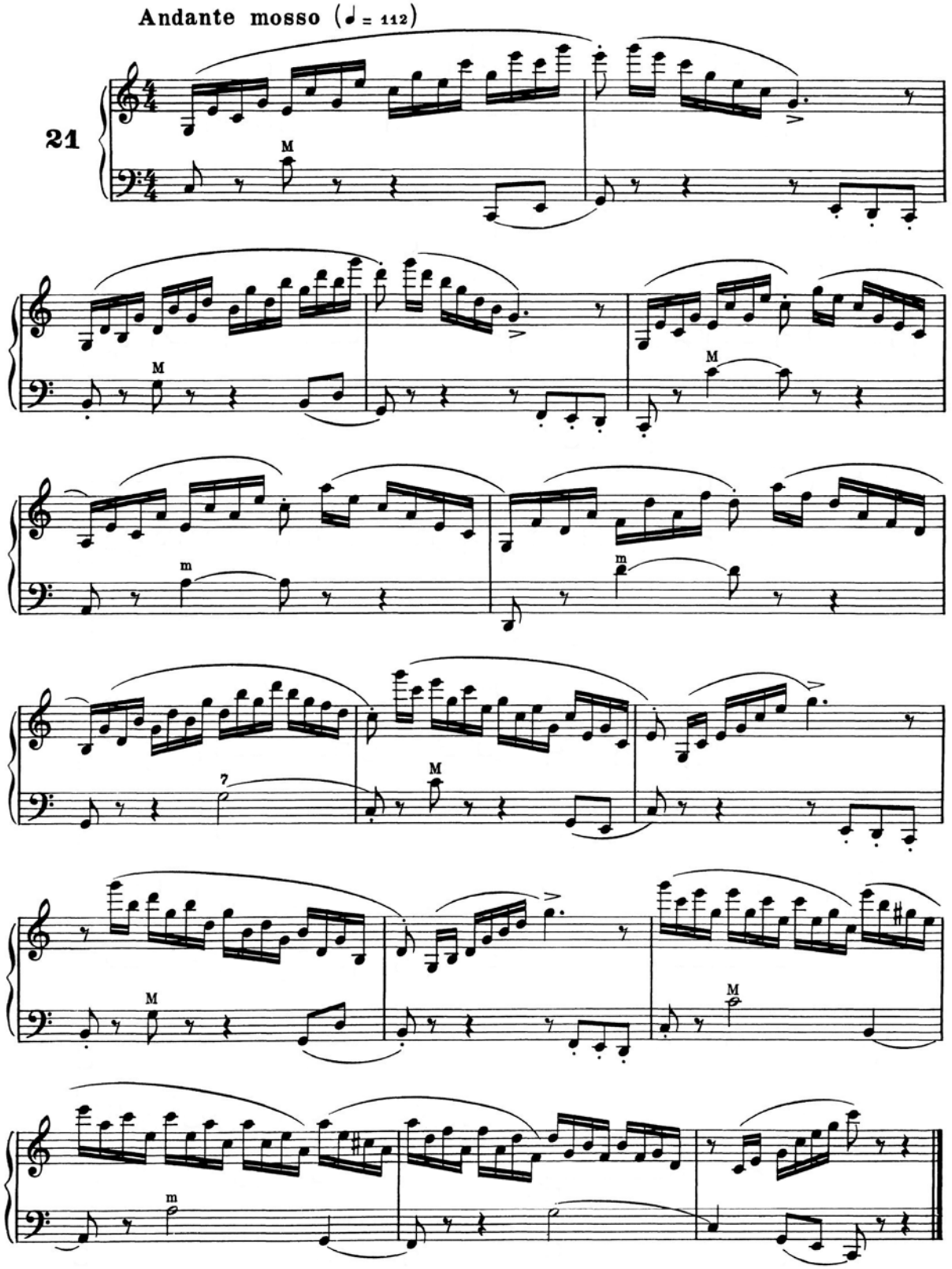

Molto veloce (♩ = 100)
19
mf legato
f
8

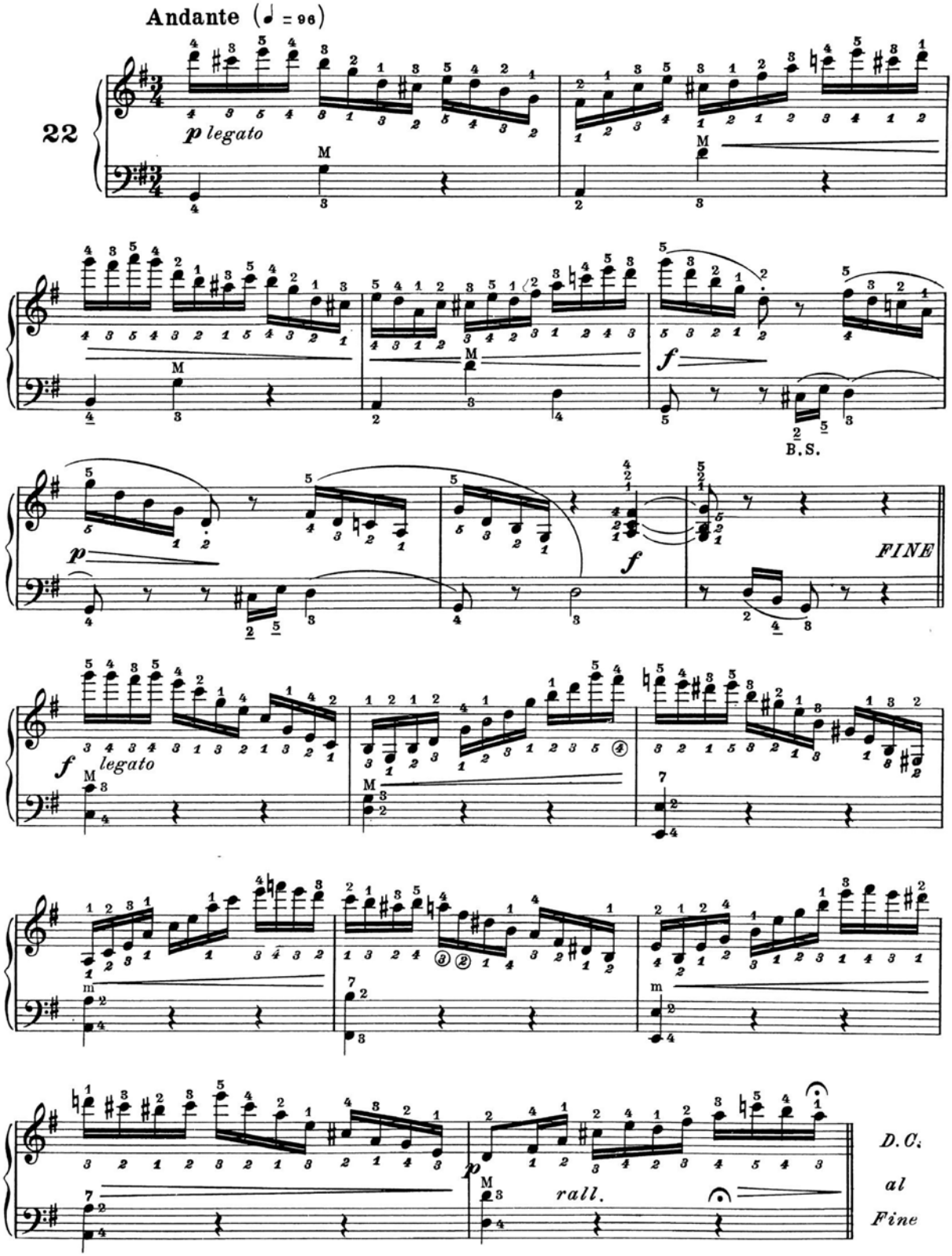

Molto veloce (♩ = 100)
19
mf legato

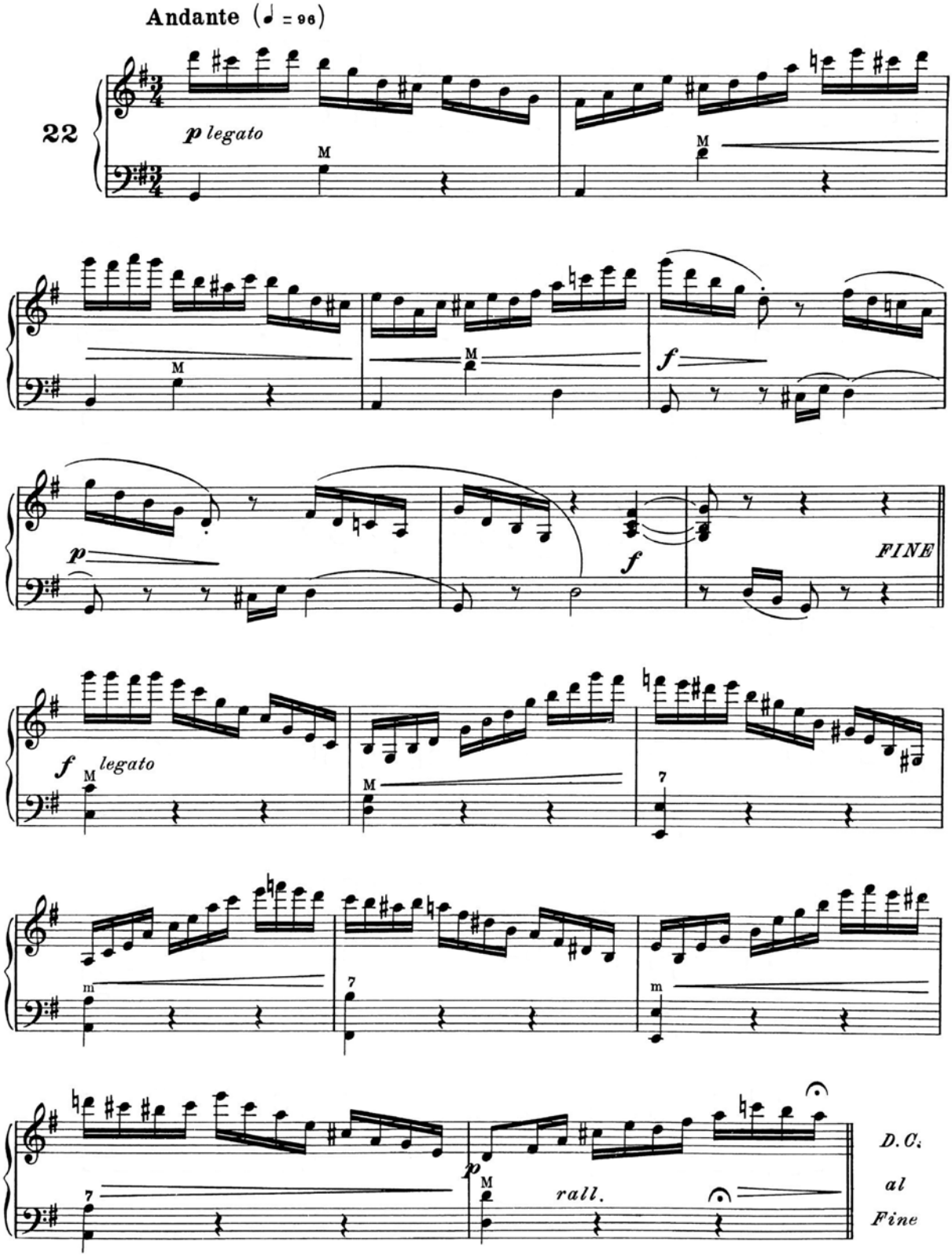

Andantino grazioso (♩ = 96)
20
p
mf
f
B.S.
p
f
ff
B.S.

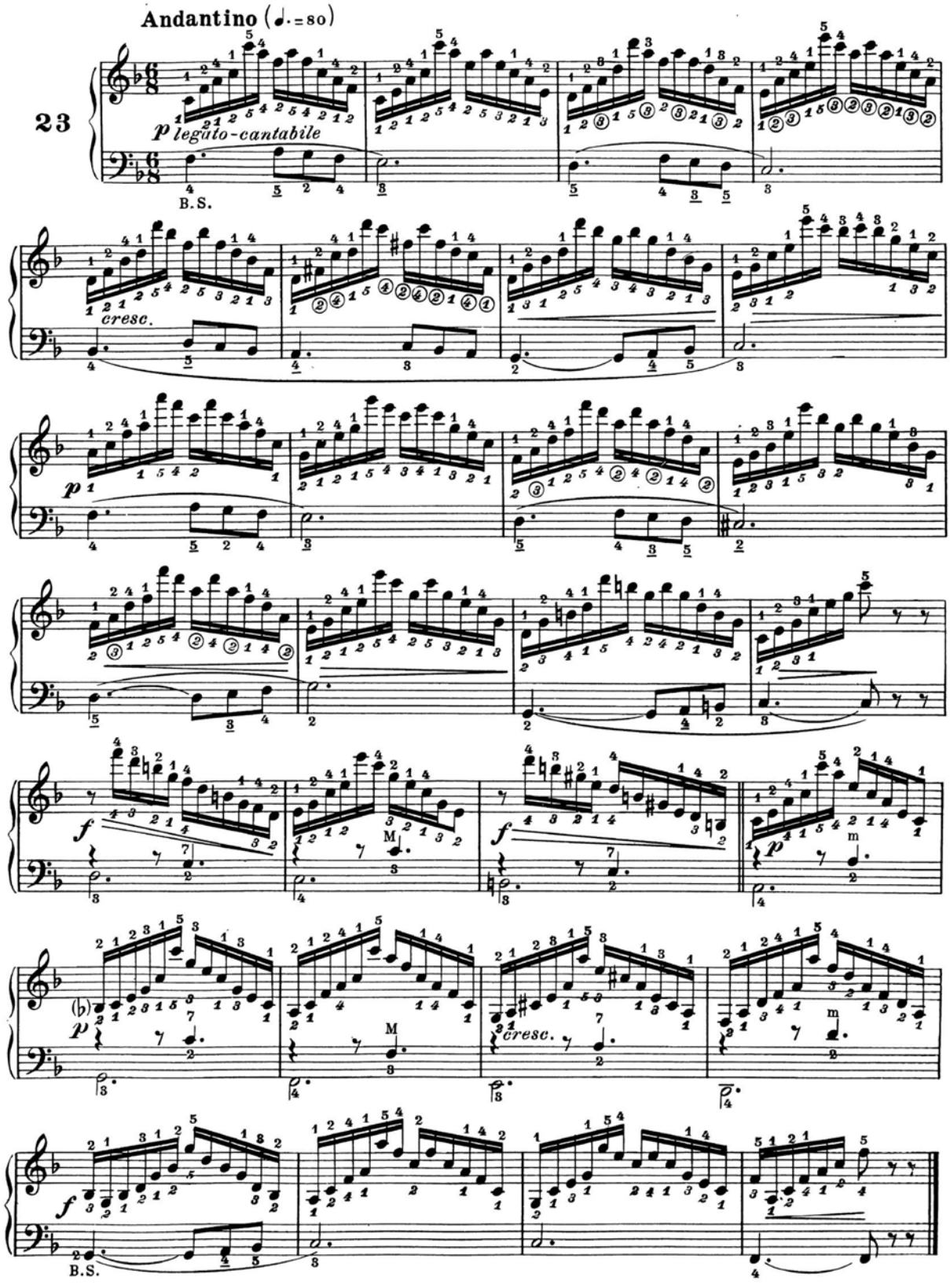

Andantino grazioso (♩ = 96)
20
p
m
mf
f
ff

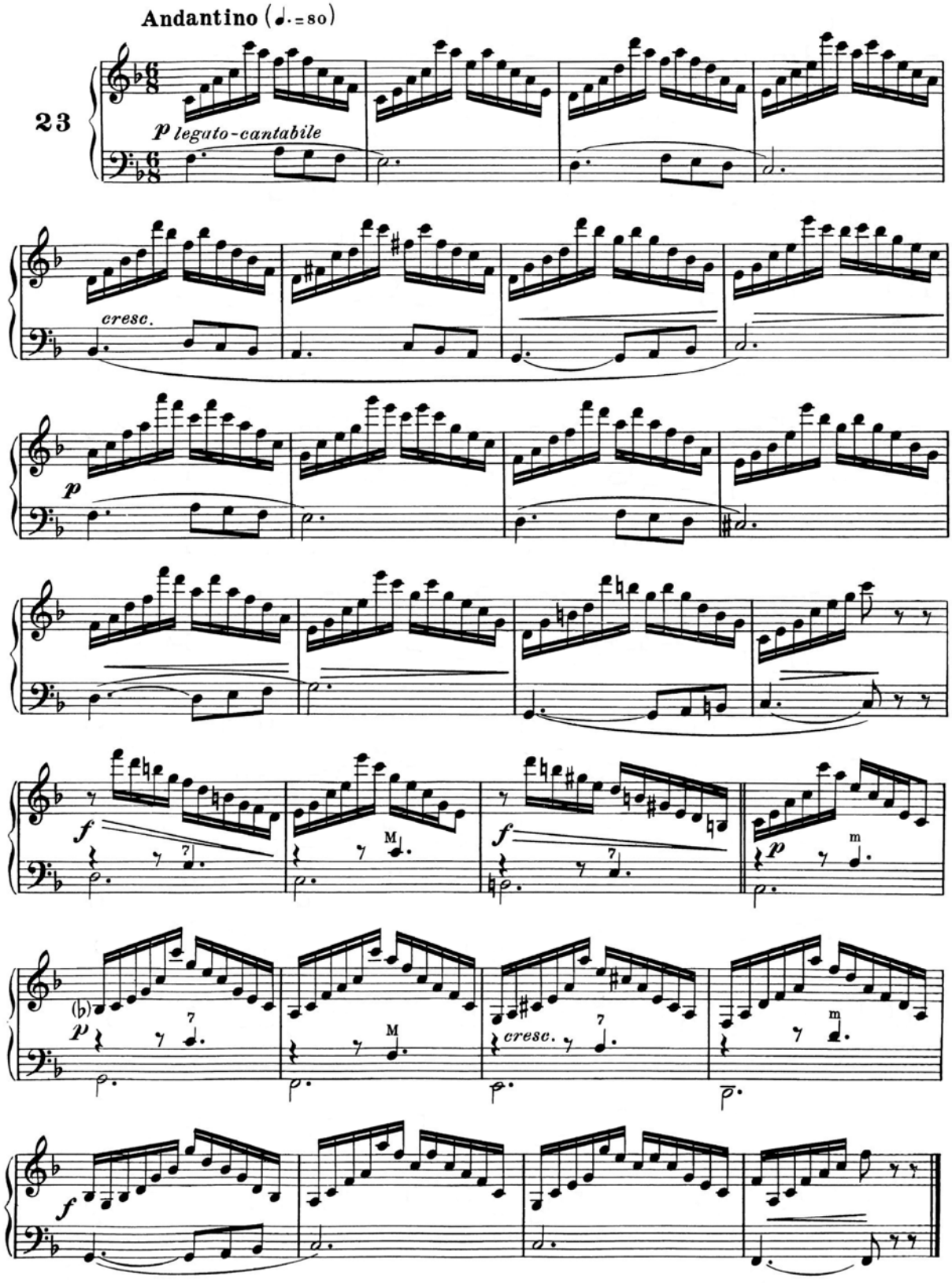

Andante mosso (♩ = 112)
21

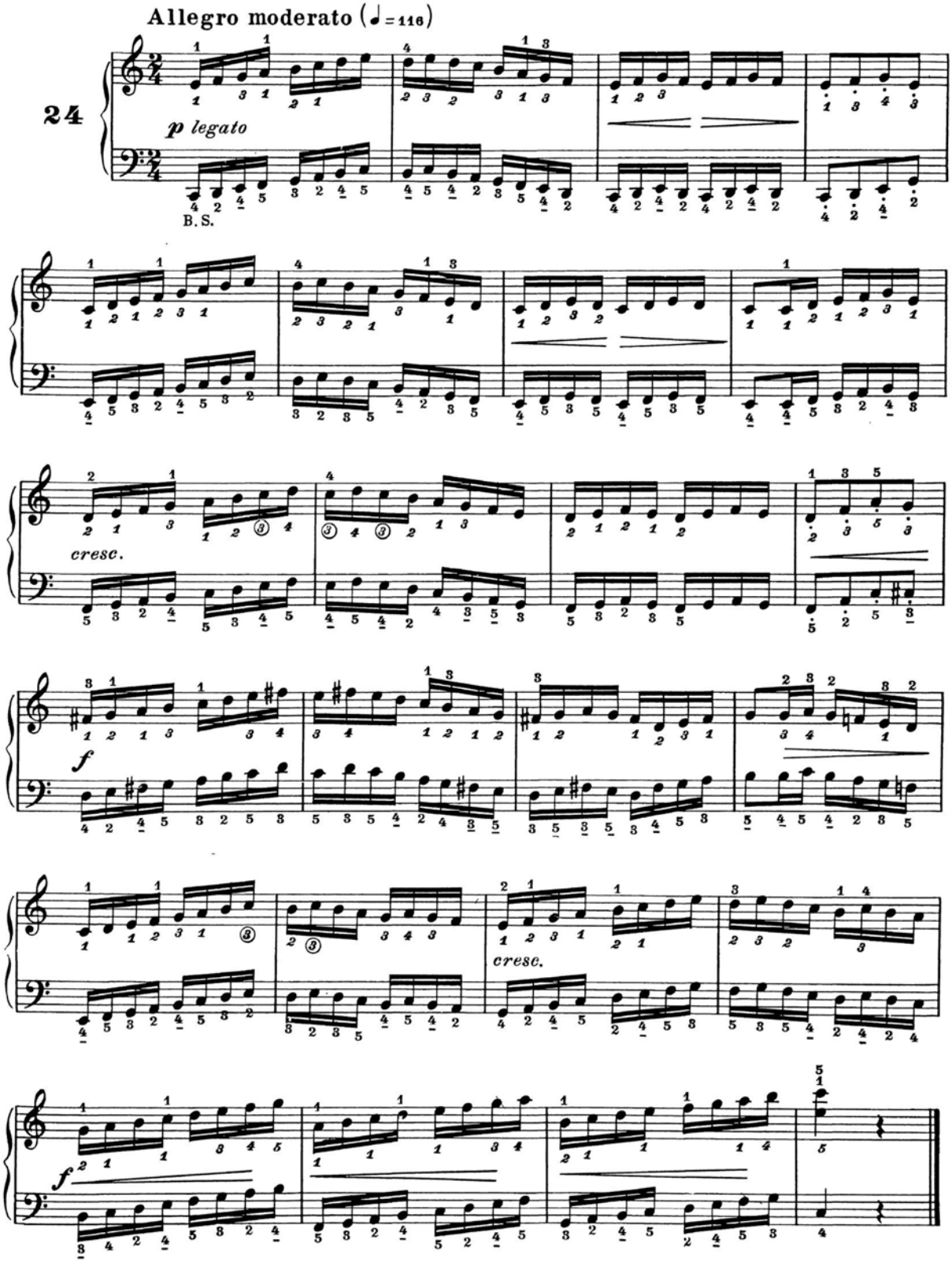

Andante mosso (♩ = 112)
21

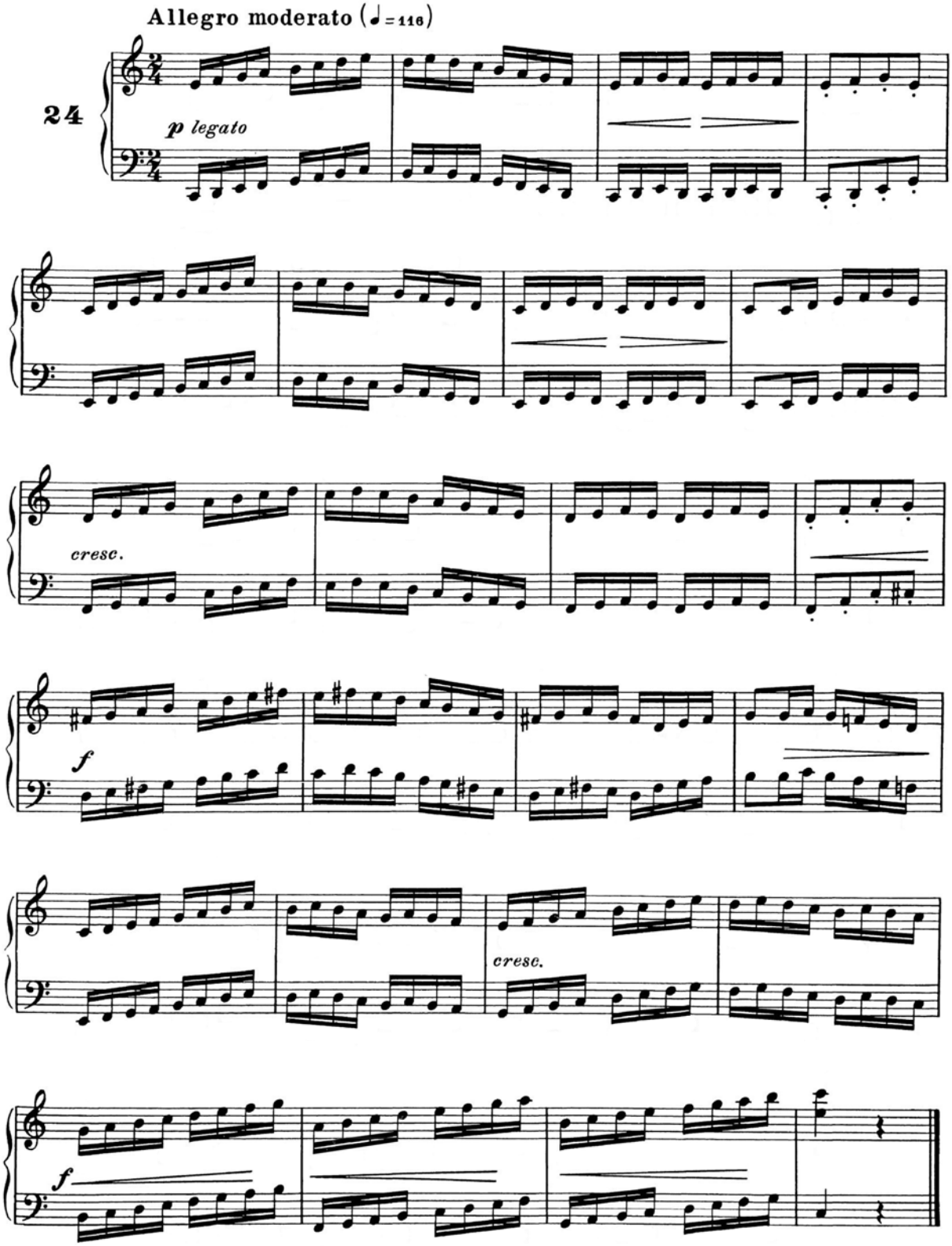

Andante (♩ = 96)
22
p legato
M
f
B.S.
p
FINE
f legato
mi
m
p
rall.
D.C.
al
Fine

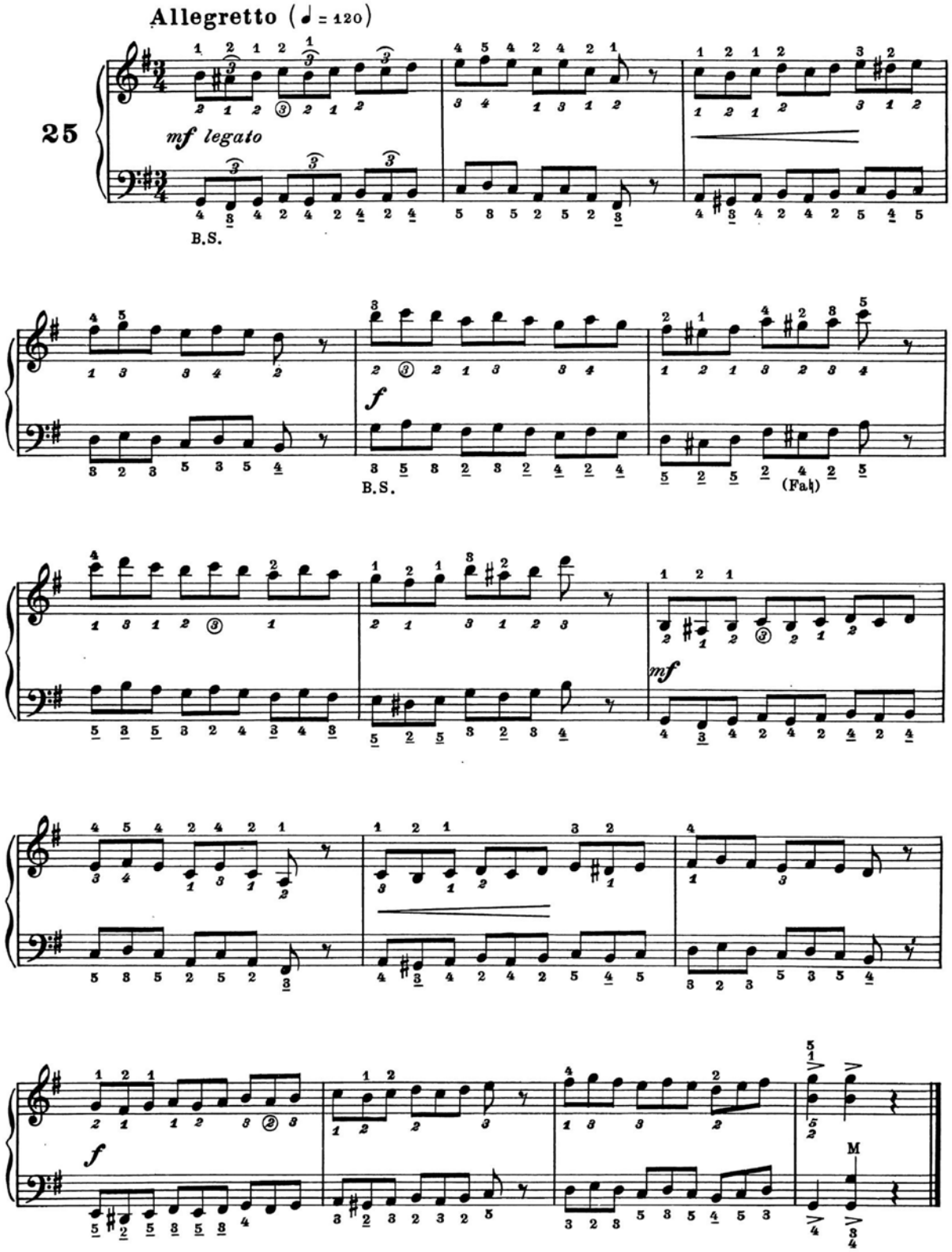

Andante (♩ = 96)
22
p legato
M
f
p
f
FINE
f legato
m
7
p
rall.
D.C.
al
Fine

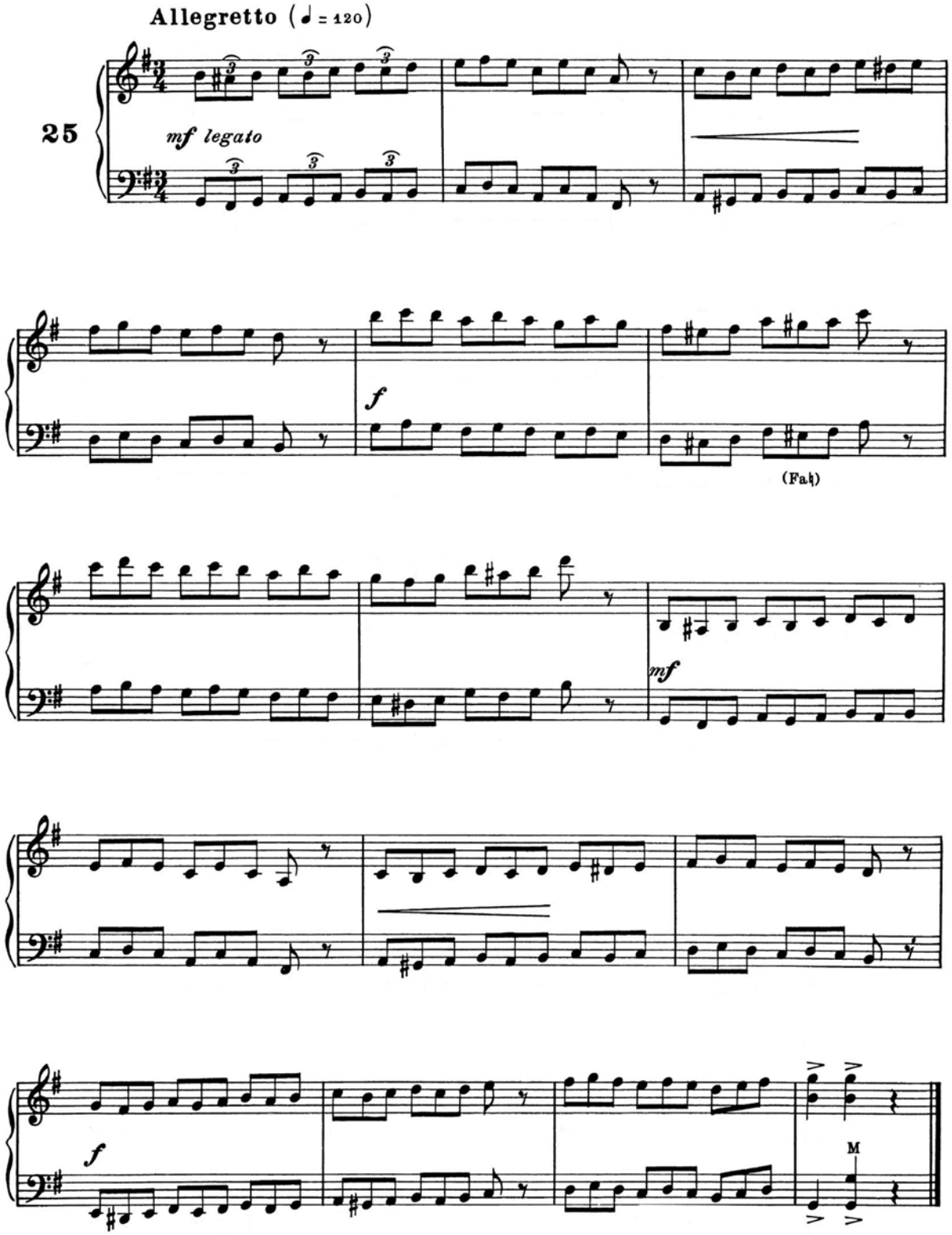

Andantino (♩. = 80)
23
p legato-cantabile
B.S.
cresc.
p
f
M
m
cresc.
B.S.

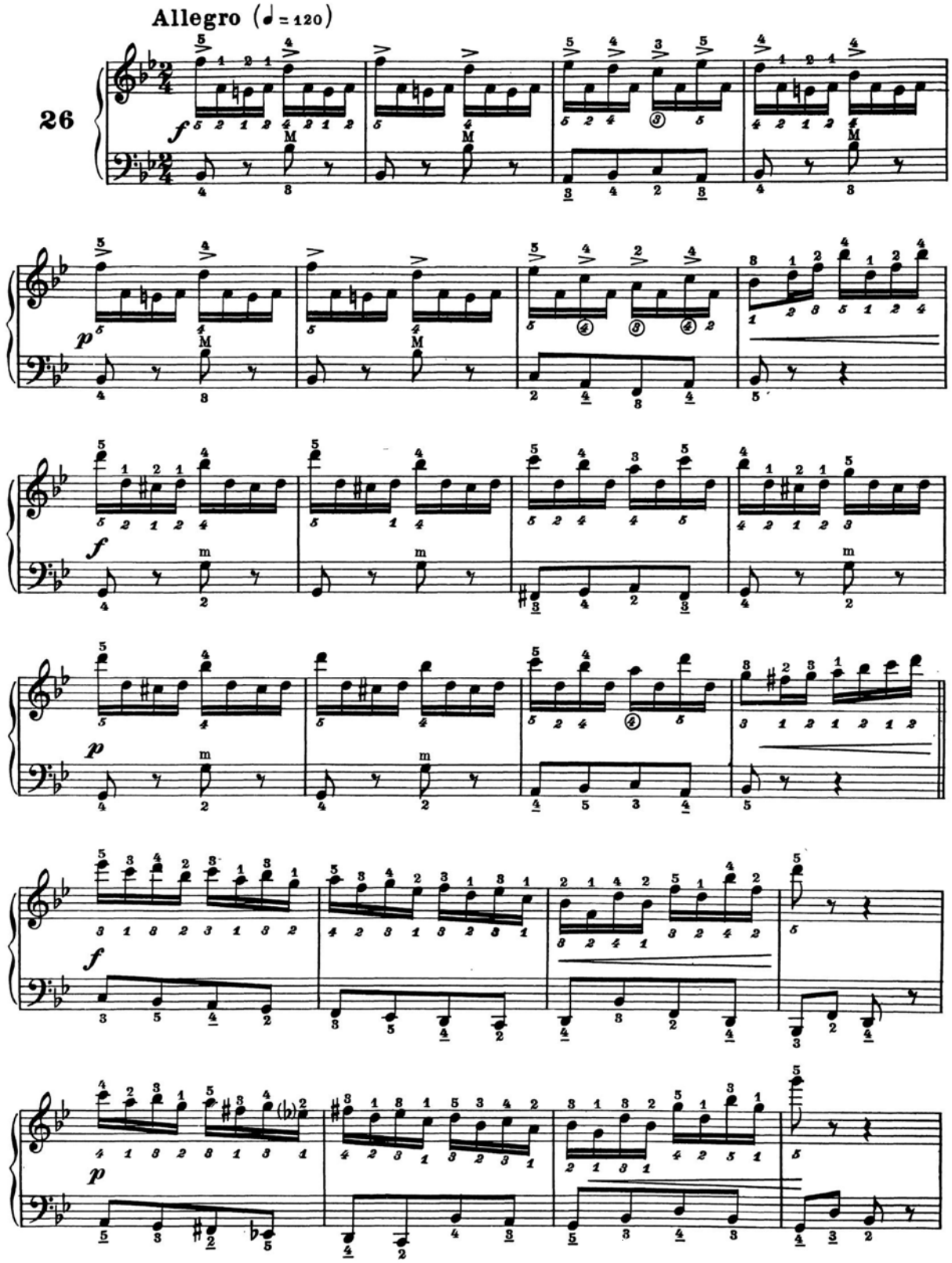

Andantino (♩.=80)
23
p legato-cantabile
cresc.
p
f
M
f
p
m
(b)
p
M
cresc.
m
f

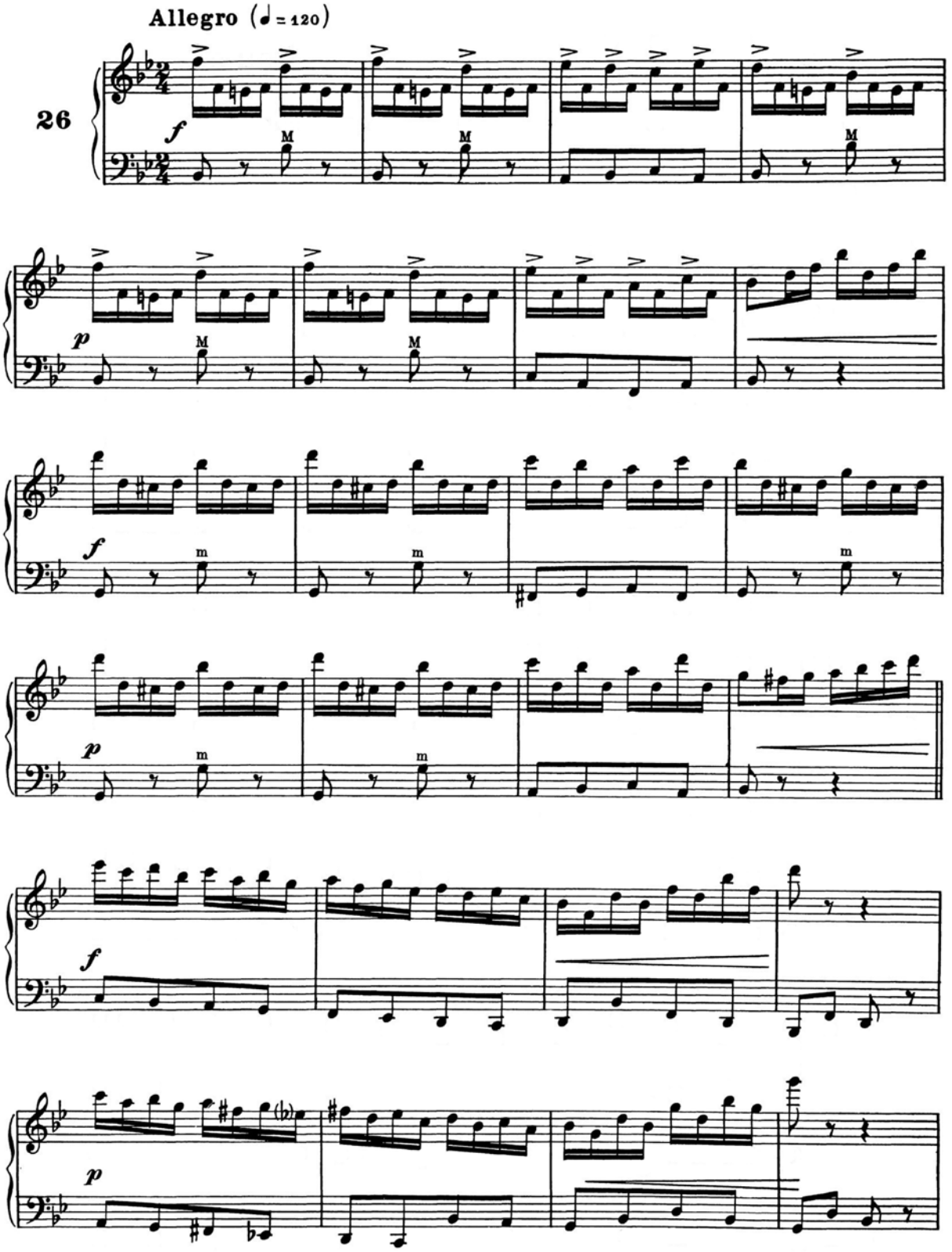

Allegro moderato (♩ = 116)
24
p legato
B. S.
cresc.
f
cresc.
f

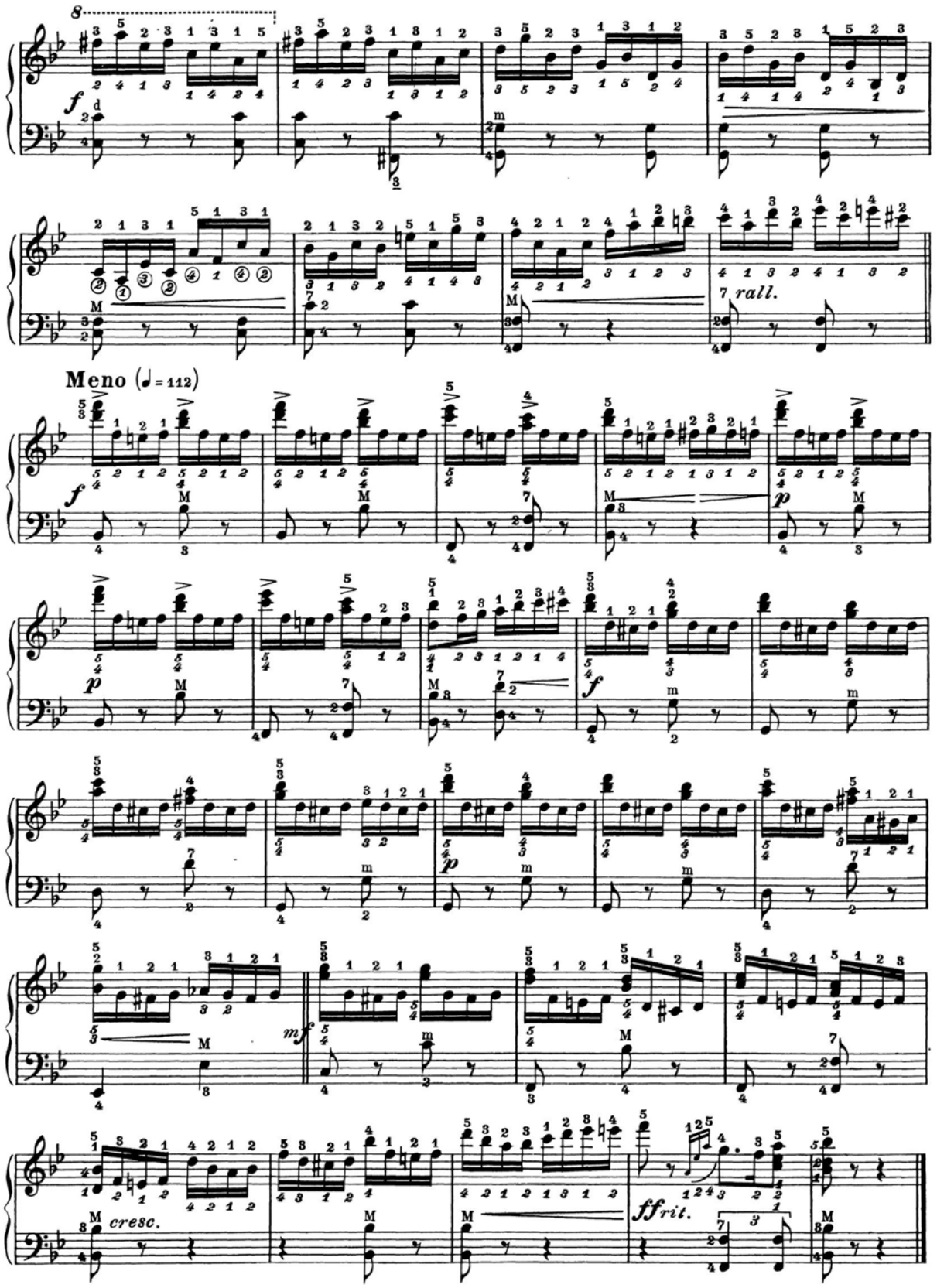

Allegro moderato (♩ = 116)
24
p legato
cresc.
f
cresc.
f

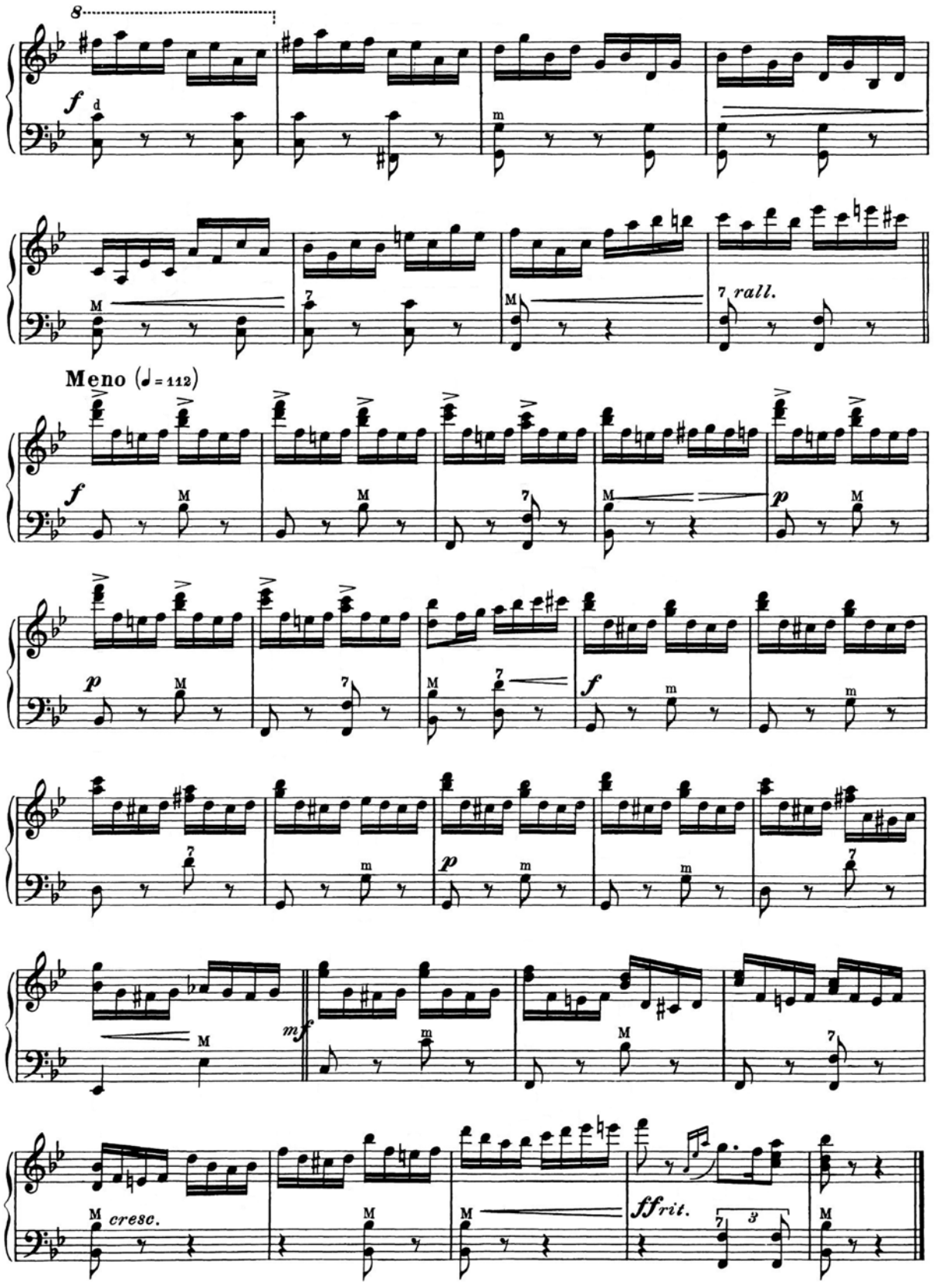

Allegretto (♩ = 120)
25
mf legato
B.S.
f
B.S.
(Fa♮)
mf
f
M

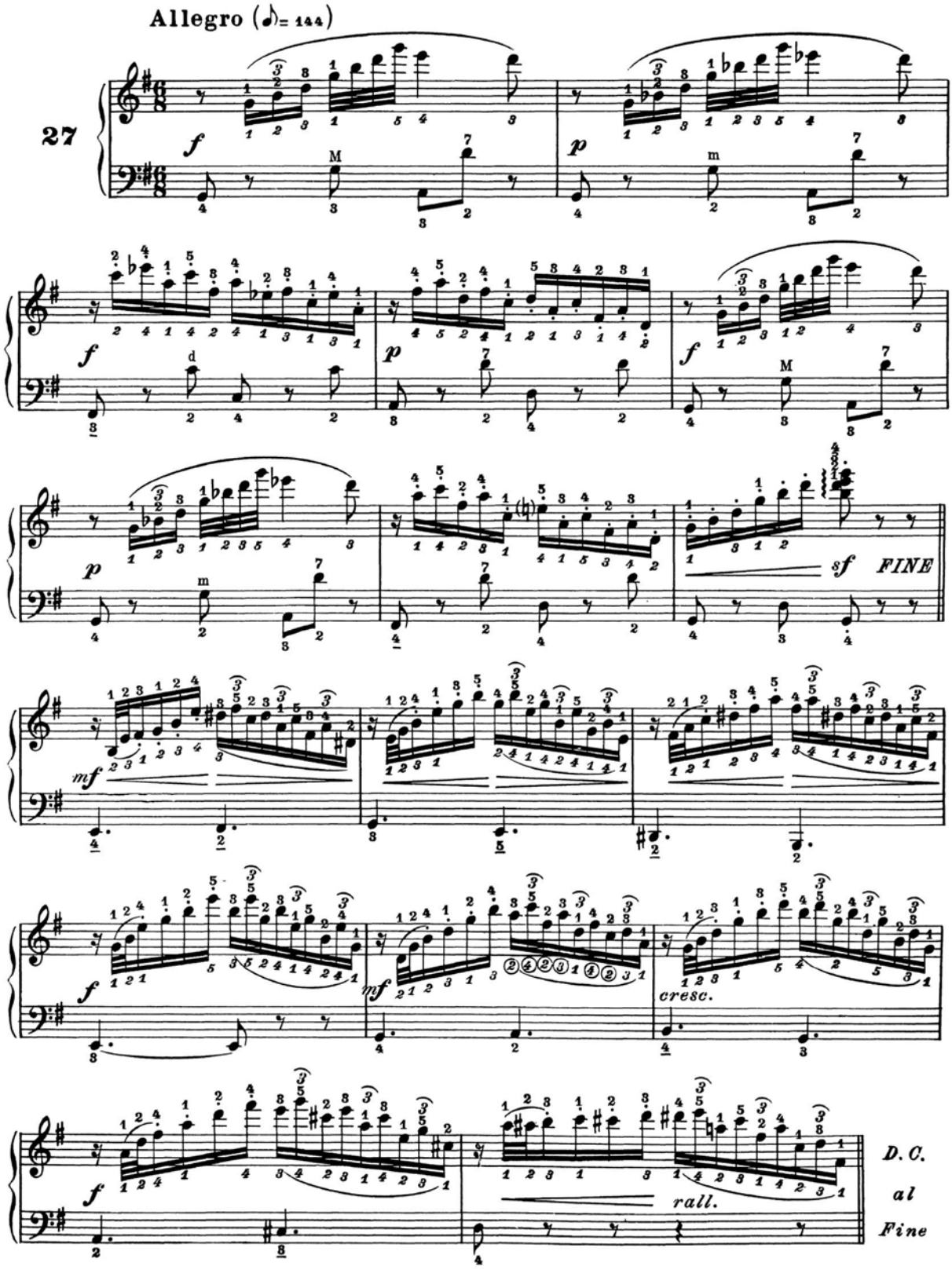

Allegretto (♩ = 120)
25
mf legato
f
(Fa♮)
mf
f
M

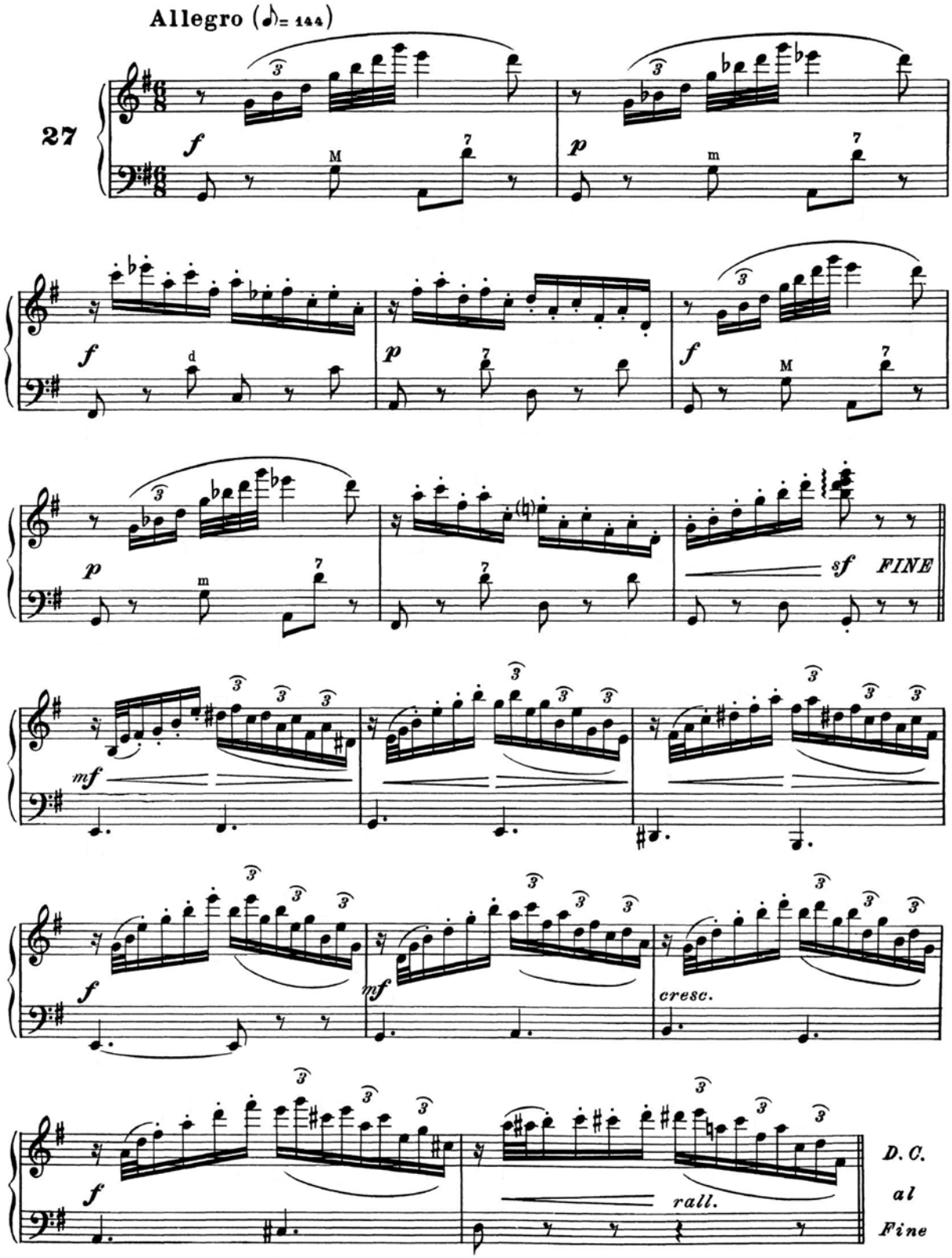

Allegro (♩ = 120)
26
f
p
f
p
f
p

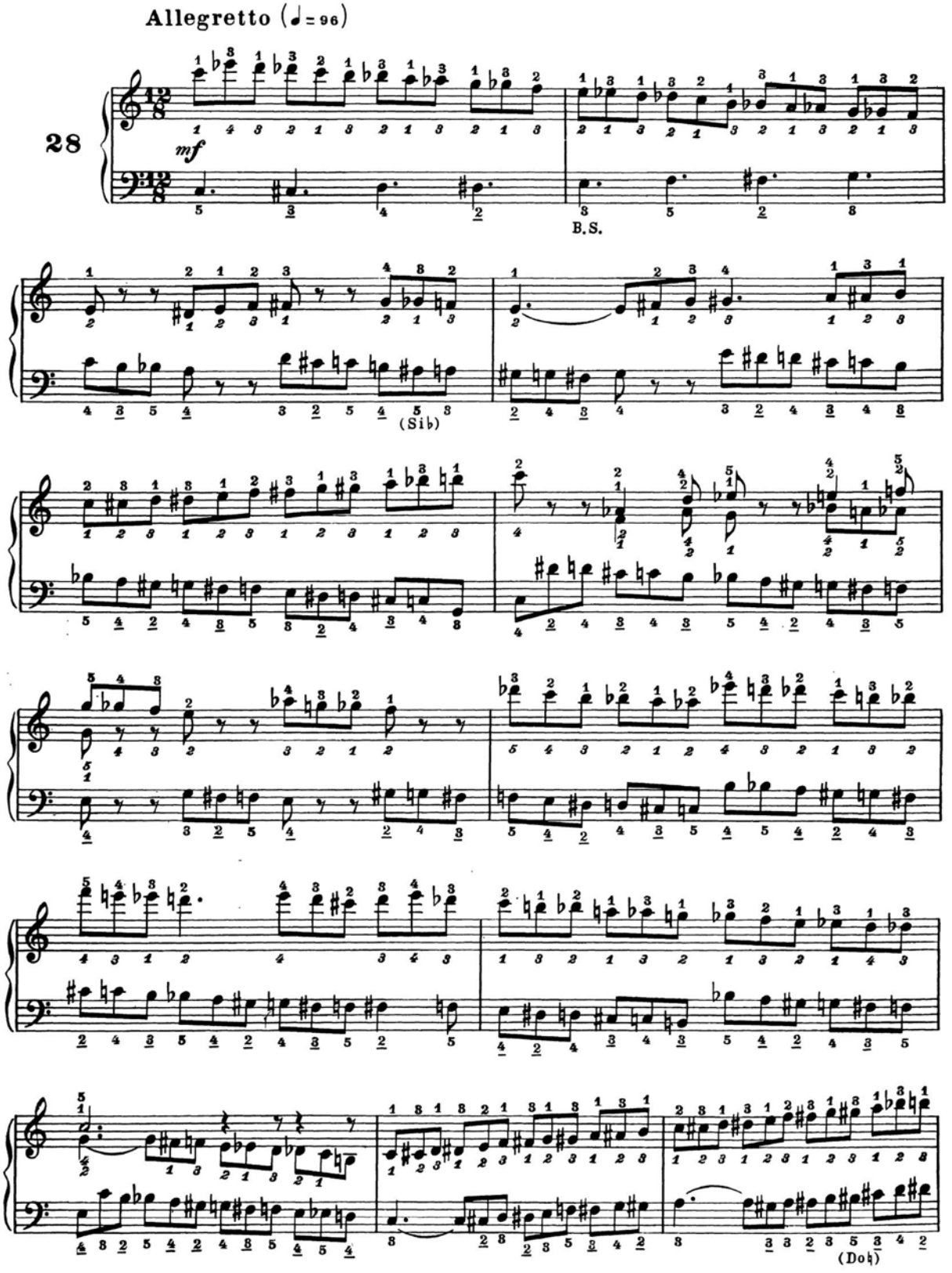

Allegro (♩ = 120)
26
f
M
p
M
f
m
p
m
f
p


8
f
rall.
Meno (♩= 112)
p
f
p
mf
cresc.
ff
rit.

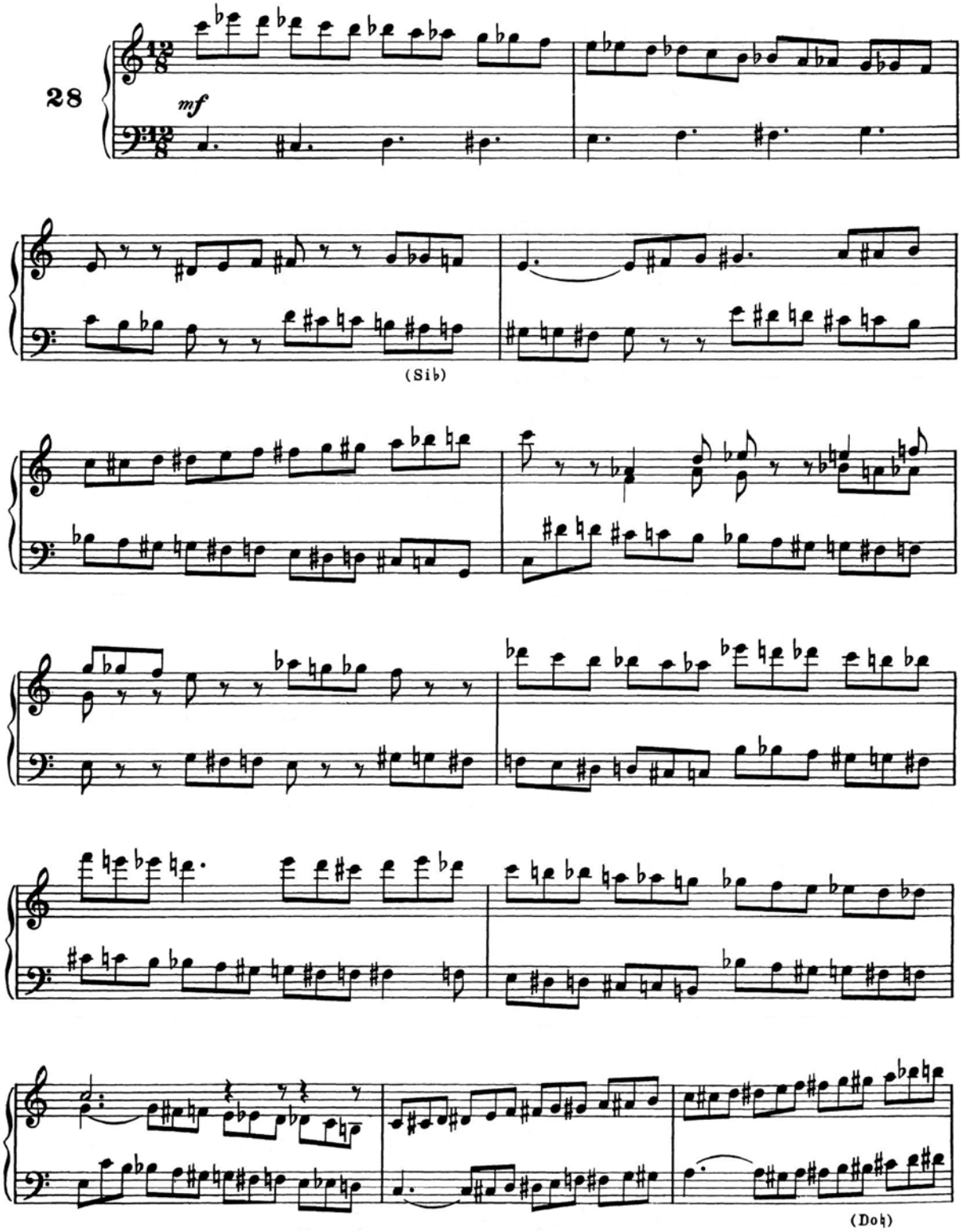

8
f
d
m
M
7
M
7 rall.
Meno (♩= 112)
f
M
M
7
M
p
M
p
M
7
M
7
f
m
m
7
m
p
m
m
7
M
mf
m
M
7
M
cresc.
M
M
ffrit.
7
3
M

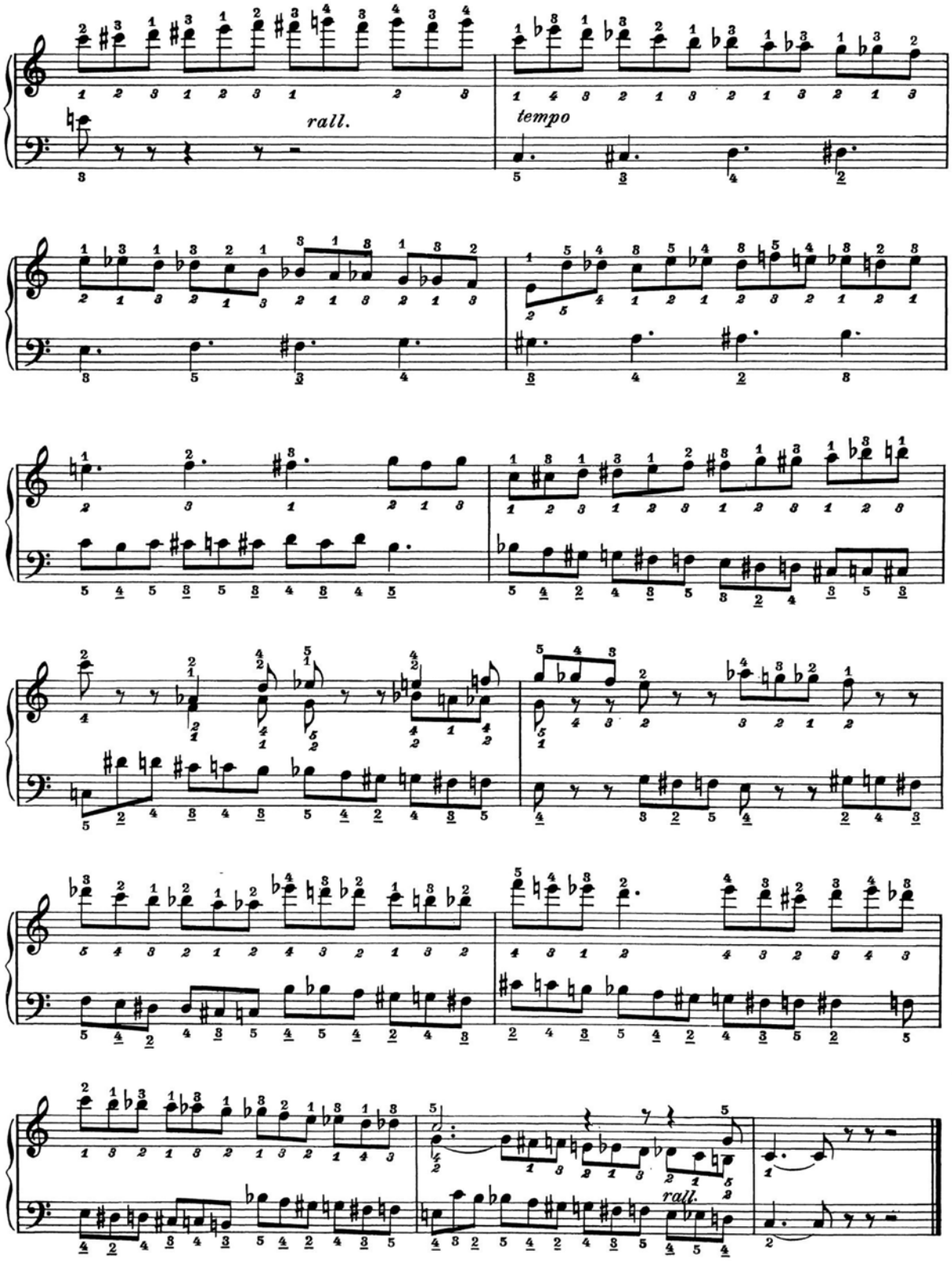

Allegro (♪= 144)
27
f
p
f
p
f
p
sf
FINE
mf
f
mf
cresc.
f
rall.
D. C.
al
Fine

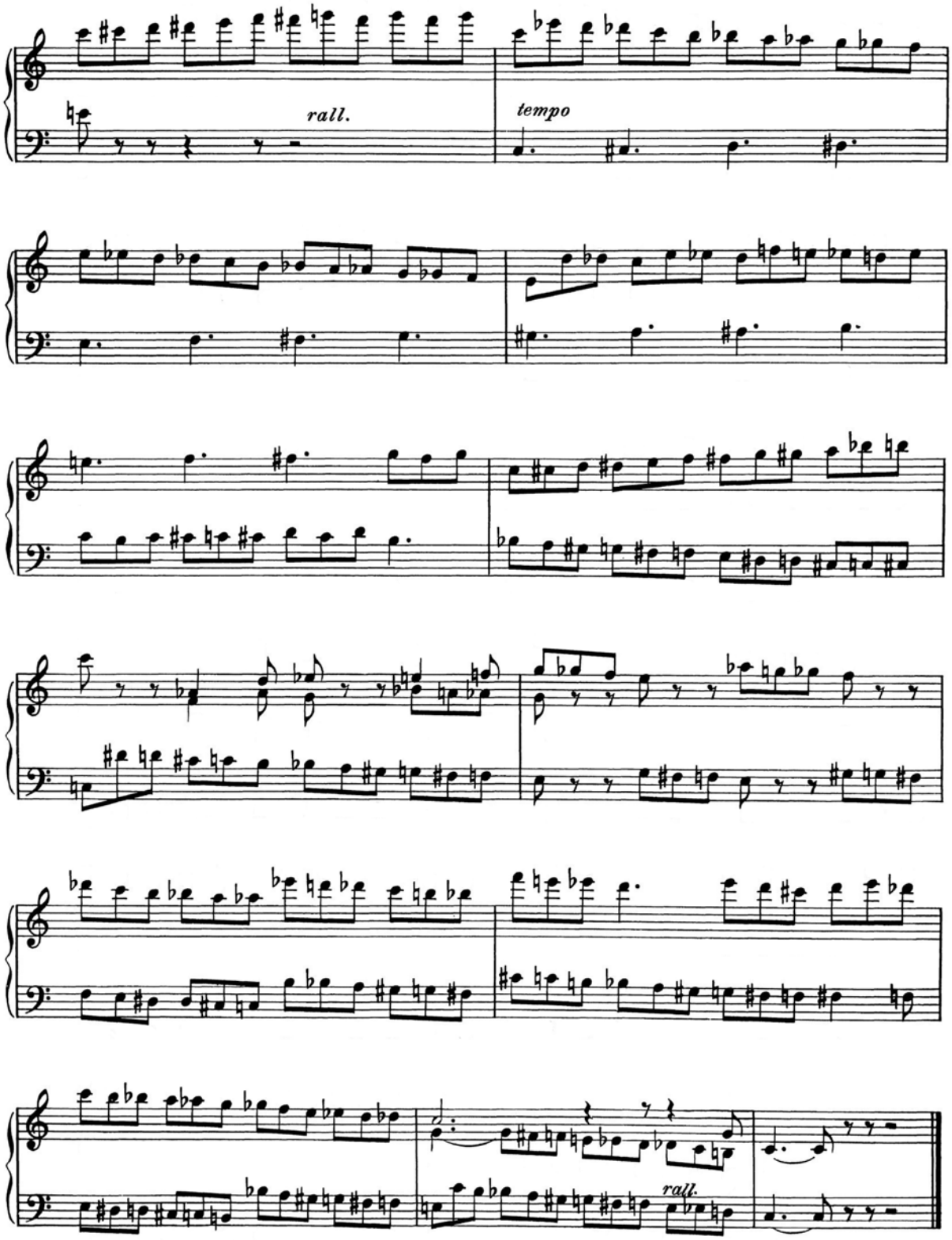

Allegro (♪= 144)
27
f
p
f
p
f
p
sf
FINE
mf
f
mf
cresc.
f
rall.
D. C.
al
Fine

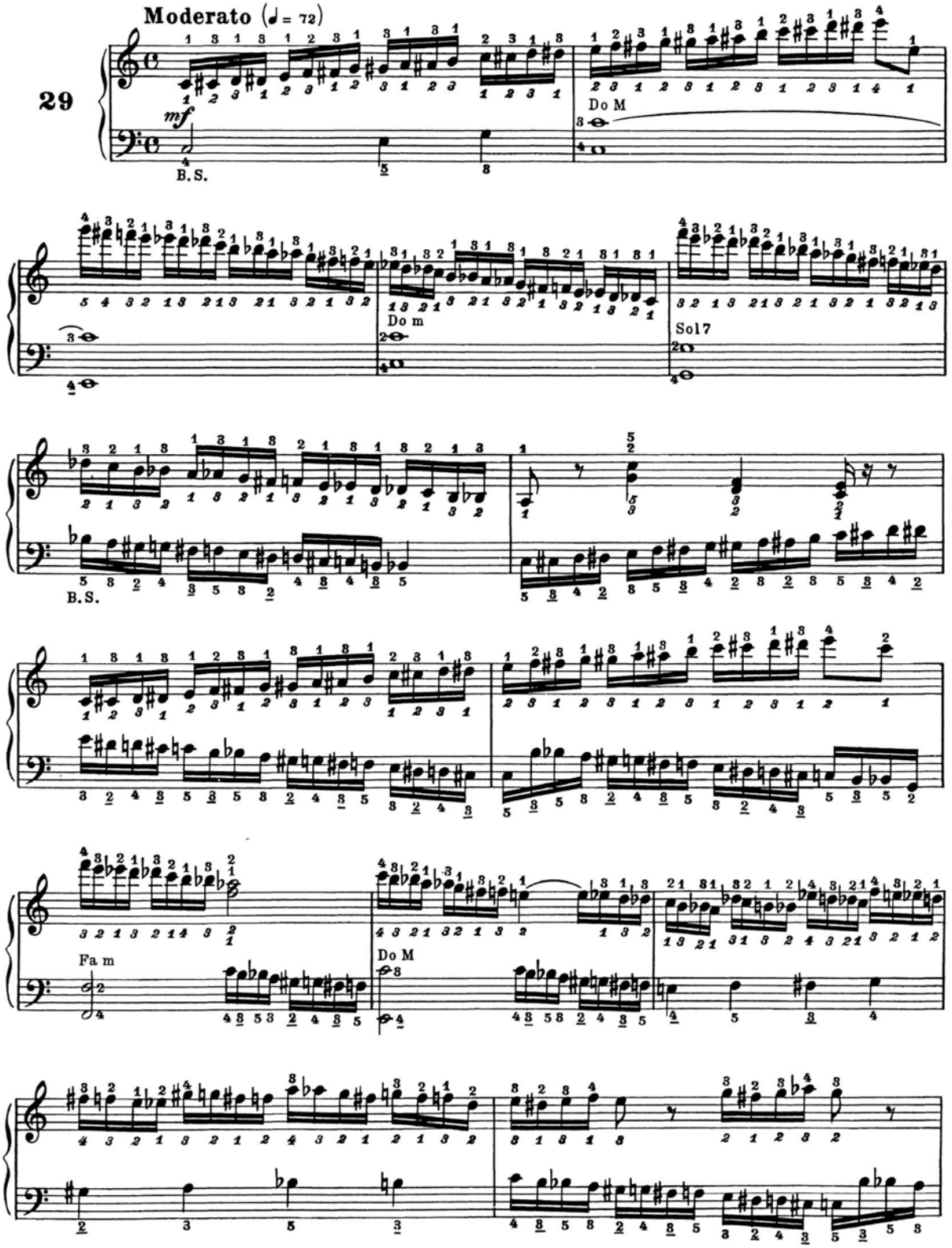

Allegretto (♩= 96)
28
mf
B.S.
(Sib)
(Doh)

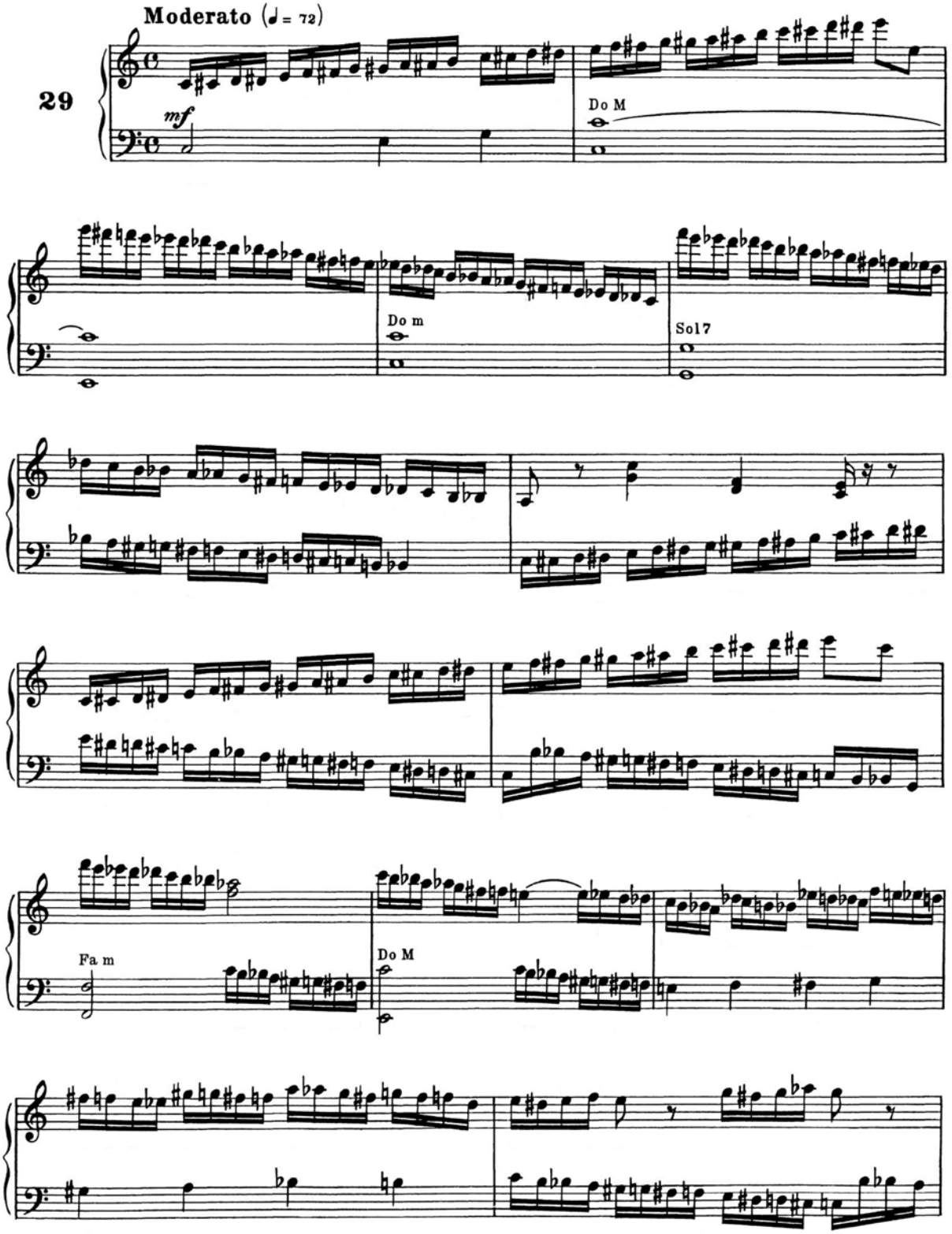
**Allegretto** (♩ = 96)

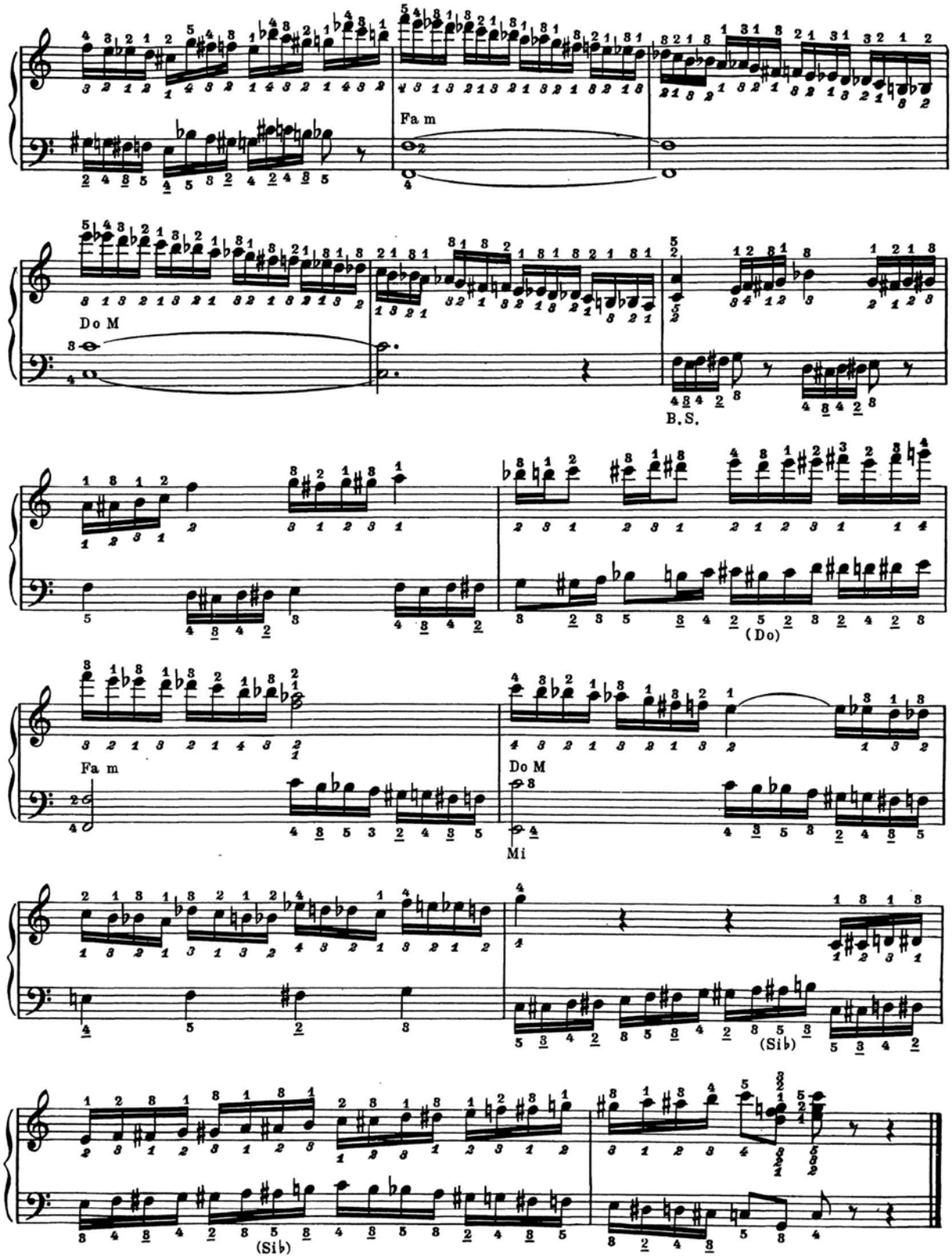


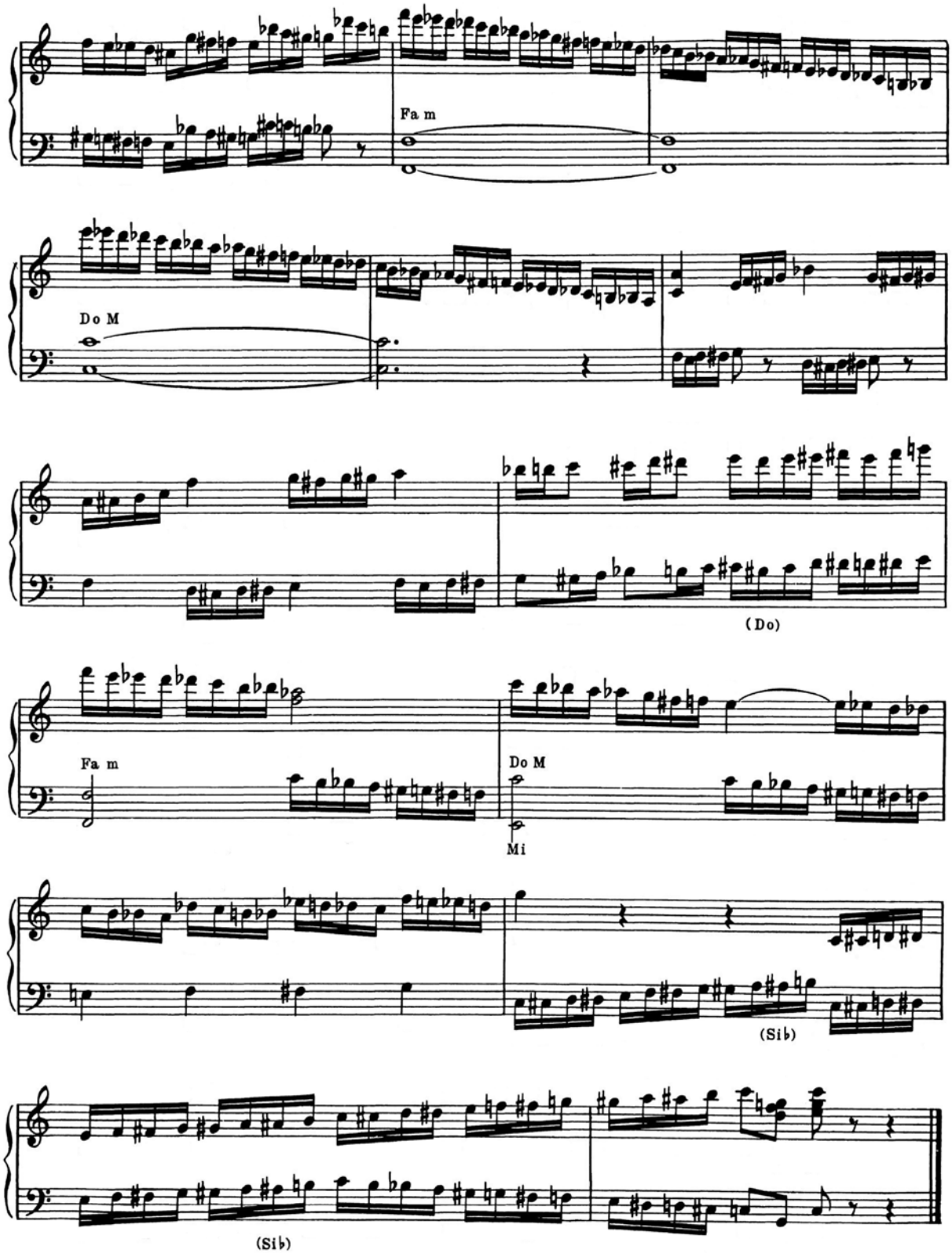

rall.
tempo
rall.

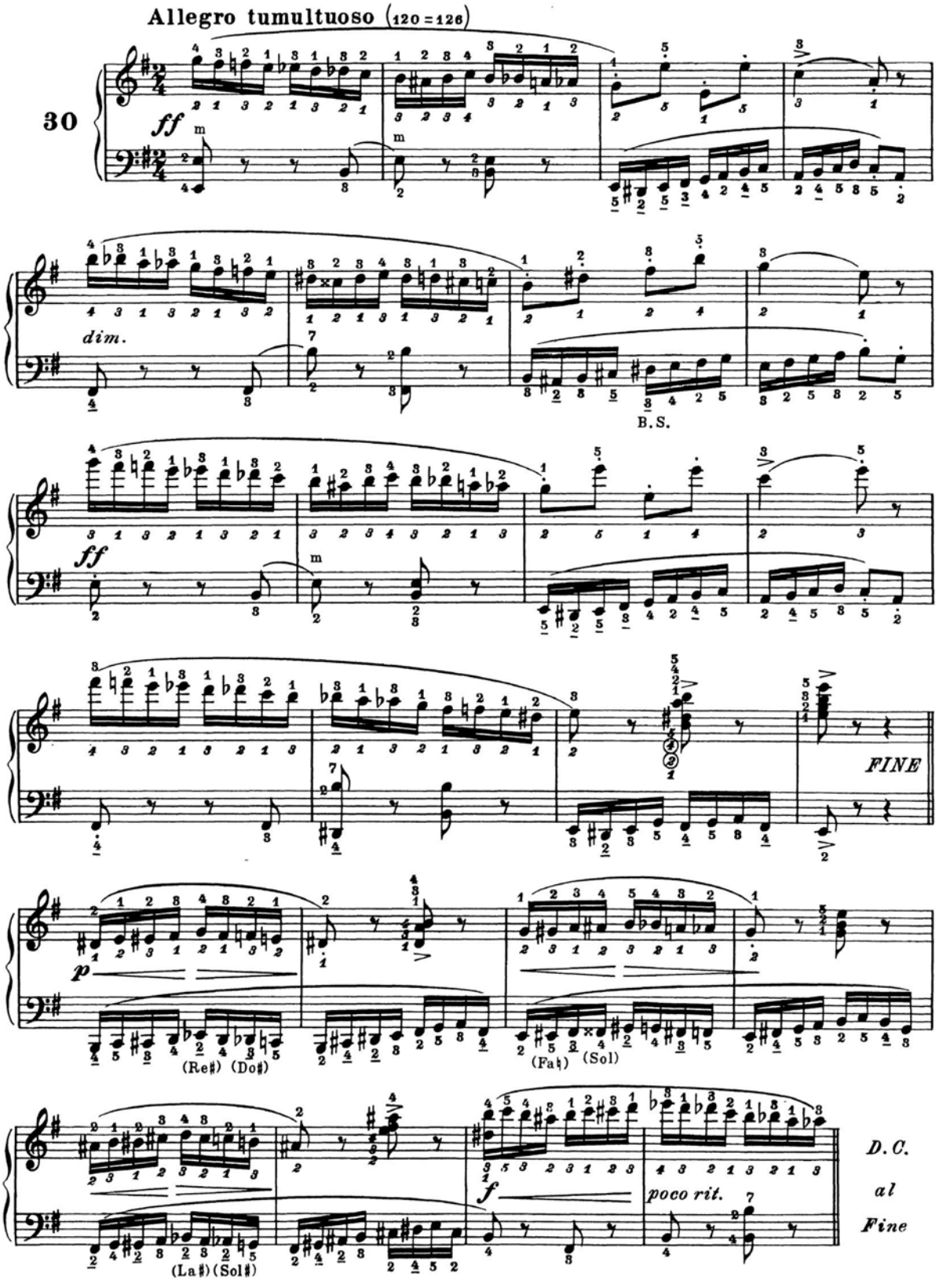

rall.
tempo
rall.

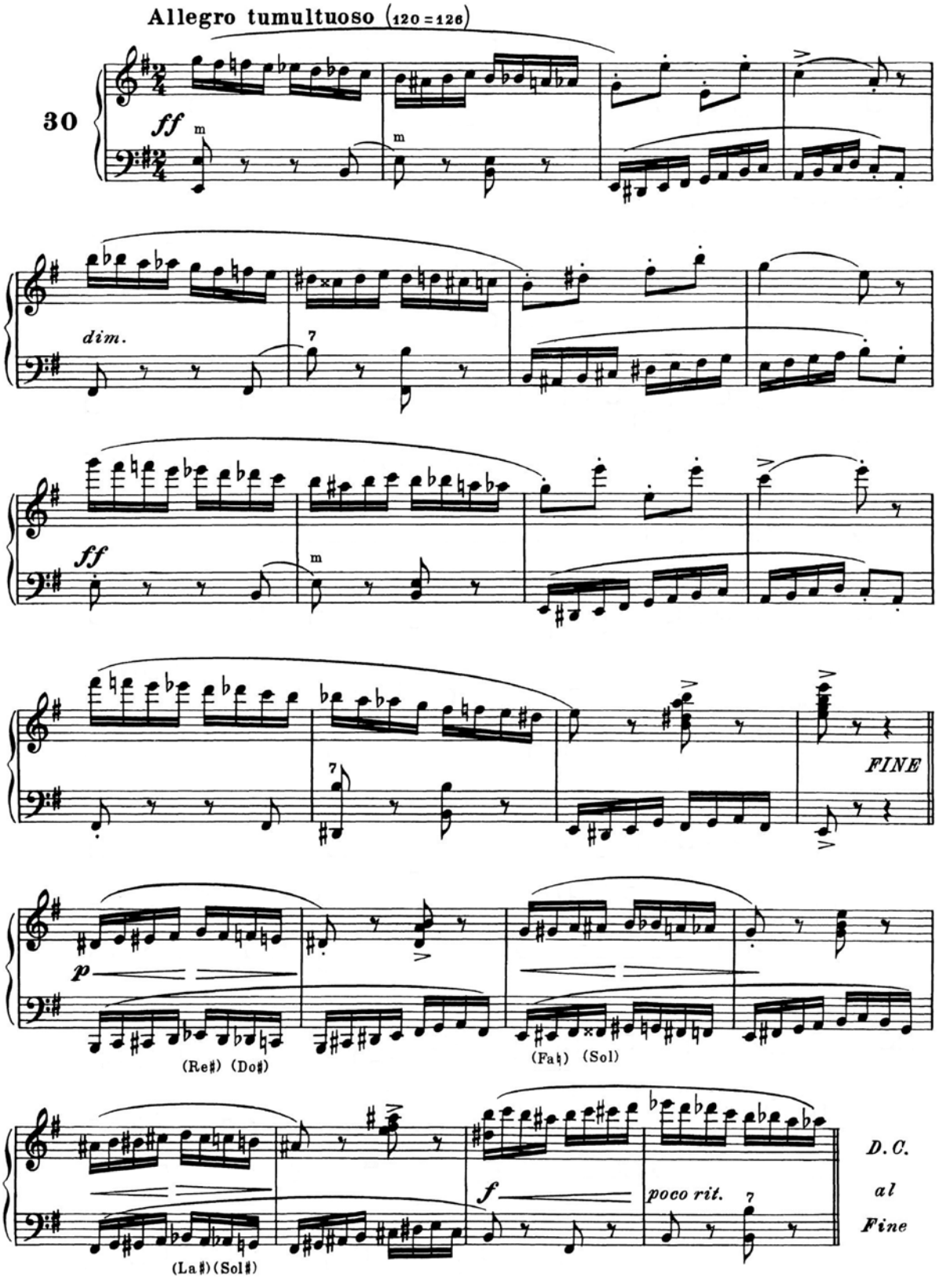

Moderato (♩ = 72)
29
mf
B. S.
Do M
Do m
Sol 7
B. S.
Fa m
Do M


Moderato (♩ = 72)
29
mf
Do M
Do m
Sol 7
Fa m
Do M


Fa m
Do M
B. S.
(Do)
Fa m
Do M
Mi
(Sib)
(Sib)


Fa m
Do M
(Do)
Fa m
Do M
Mi
(Sib)
(Sib)


Allegro tumultuoso (120 = 126)
30
ff
m
dim.
B. S.
ff
m
FINE
p
(Re♯) (Do♯)
(Fa♮) (Sol)
f
poco rit.
D. C.
al
Fine
(La♯) (Sol♯)


Allegro tumultuoso (120 = 126)
30
ff
m
dim.
FINE
p
(Re♯) (Do♯)
(Fa♮) (Sol)
(La♯) (Sol♯)
f
poco rit.
D. C.
al
Fine

# CAPITOLO III

## NOTE DOPPIE

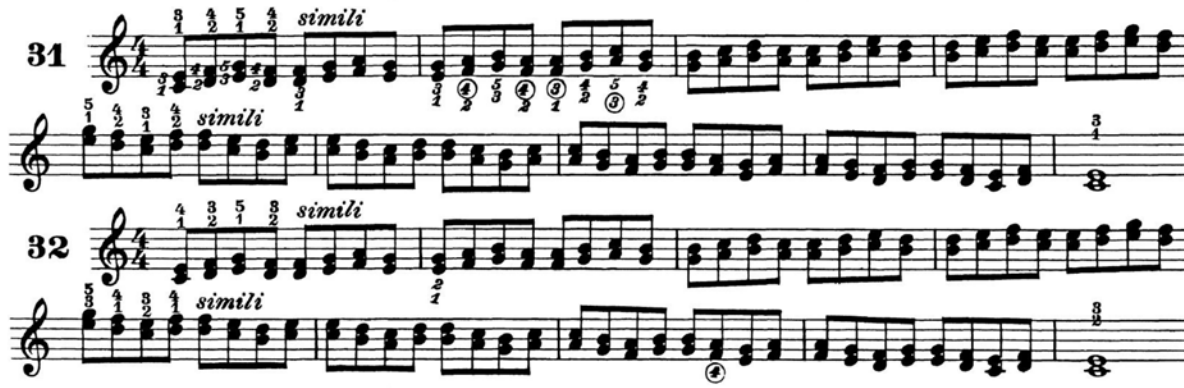
In questo capitolo esponiamo le forme più opportune per ottenere una buona tecnica nell'esecuzione delle note doppie.

Ci asteniamo dal trattare la mano sinistra in quanto l'esecuzione di note doppie sulla bottoniera non dà buoni risultati.

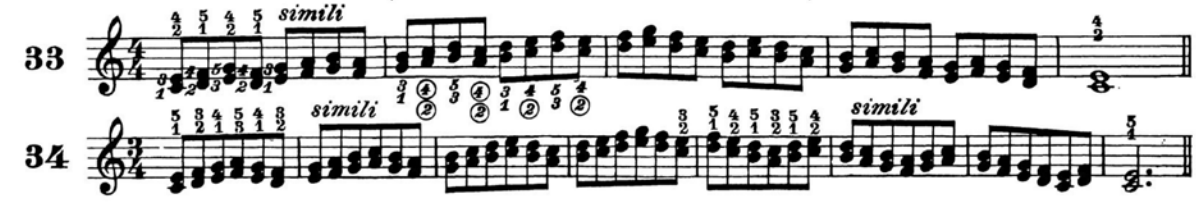
Tratteremo l'argomento, sotto altre forme, nel Cap. IV pure sconsigliandone l'uso.

### LE TERZE

*a*) TERZE LEGATE CON PASSAGGIO DEL POLLICE.

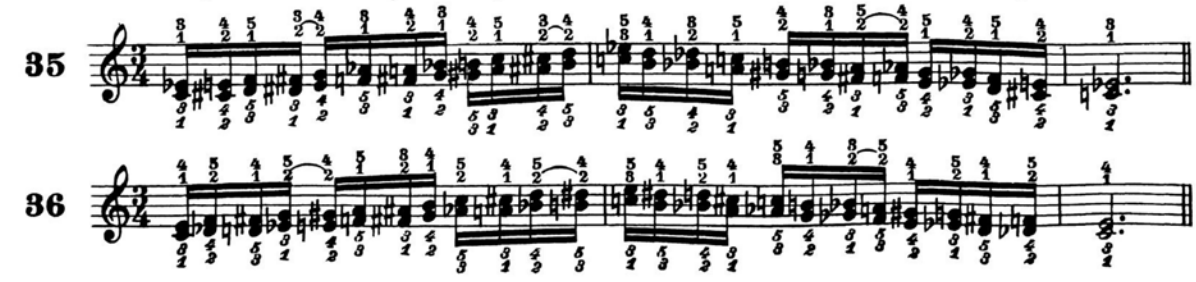



*b*) TERZE LEGATE CON ACCAVALLAMENTI.




*c*) TERZE LEGATE CON STRISCIATO.

In alcuni passi cromatici riesce agevole strisciare le dita dal tasto nero al tasto bianco. Diamo qui un esempio riservandoci di riparlare dello strisciato nel Par. 3º del Cap. V.




# *CHAPITRE III*

## *NOTES DOUBLES*

*Dans ce chapitre nous indiquons les formes les plus convenables pour obtenir une bonne technique dans l'exécution des notes doubles.*

*Nous nous abstenons de parler de la main gauche, car l'exécution de notes doubles sur le clavier ne donne pas de bons résultats.*

*Nous traiterons l'argument dans le Chap. IV, sous d autres formes, tout en ne suggérant pas l'usage.*

### *LES TIERCES*

a) *TIERCES LIÉES AVEC PASSAGE DU POUCE.*

b) *TIERCES LIÉES AVEC SUPERPOSITION DES DOIGTS.*

c) *TIERCES LIÉES AVEC GLISSEMENT.*

*Dans certains passages le glissement des doigts de la touche noire à la touche blanche devient facile. Nous donnons ici un exemple sous réserve de parler encore du glissement dans le par. 3me du Chap. V.*

# CAPÍTULO III

## NOTAS DOBLES

En este Capítulo indicamos la forma más conveniente para obtener una buena técnica en la ejecución de las notas dobles.

Nos abstenemos de hablar de la mano izquierda, por que la ejecución de las notas dobles sobre los botones de los bajos, consideramos que no dan buen resultado.

Trataremos de este argumento en el Cap. IV, bajo otras formas, pero sin aconsejar su uso.

### LAS TERCERAS

*a*) TERCERAS LIGADAS CON EL PASO DEL PULGAR.

*b*) TERCERAS LIGADAS CON SUPERPOSICIÓN DE LOS DEDOS.

*c*) TERCERAS LIGADAS CON GLISADO.

En algunos pasajes cromáticos, el glisado de los dedos al pasar de las teclas negras a las blancas resulta fácil.

Aquí damos un ejemplo, reservándonos el volver a hablar del glisado en la 3ª Par. del Cap. V.

# CAPITOLO III

## NOTE DOPPIE

In questo capitolo esponiamo le forme più opportune per ottenere una buona tecnica nell'esecuzione delle note doppie.

Ci asteniamo dal trattare la mano sinistra in quanto l'esecuzione di note doppie sulla bottoniera non dà buoni risultati.

Tratteremo l'argomento, sotto altre forme, nel Cap. IV pure sconsigliandone l'uso.

### LE TERZE

*a*) TERZE LEGATE CON PASSAGGIO DEL POLLICE.

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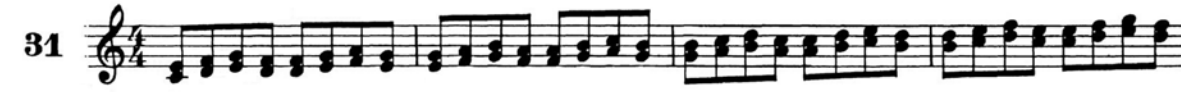

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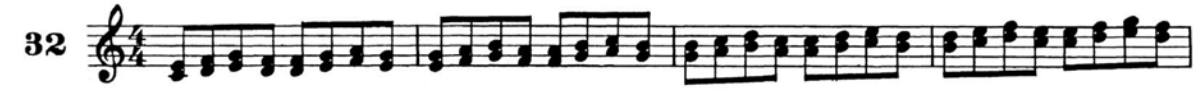
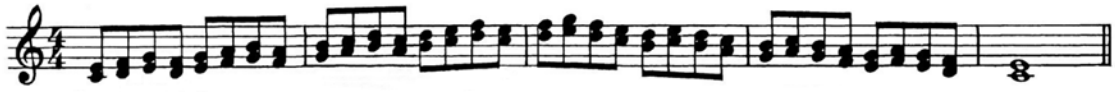


*b*) TERZE LEGATE CON ACCAVALLAMENTI.

33



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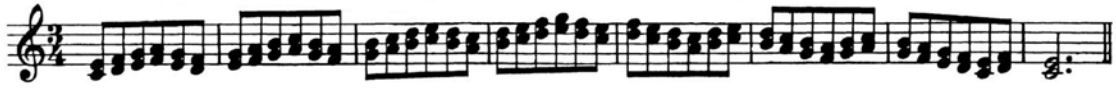
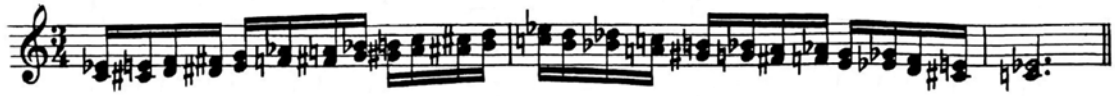


*c*) TERZE LEGATE CON STRISCIATO.

In alcuni passi cromatici riesce agevole strisciare le dita dal tasto nero al tasto bianco. Diamo qui un esempio riservandoci di riparlare dello strisciato nel Par. 3º del Cap. V.

35



36

# *CHAPITRE III*

## *NOTES DOUBLES*

*Dans ce chapitre nous indiquons les formes les plus convenables pour obtenir une bonne technique dans l'exécution des notes doubles.*

*Nous nous abstenons de parler de la main gauche, car l'exécution de notes doubles sur le clavier ne donne pas de bons résultats.*

*Nous traiterons l'argument dans le Chap. IV, sous d autres formes, tout en ne suggérant pas l'usage.*

### *LES TIERCES*

a) *TIERCES LIÉES AVEC PASSAGE DU POUCE.*

b) *TIERCES LIÉES AVEC SUPERPOSITION DES DOIGTS.*

c) *TIERCES LIÉES AVEC GLISSEMENT.*

*Dans certains passages le glissement des doigts de la touche noire à la touche blanche devient facile. Nous donnons ici un exemple sous réserve de parler encore du glissement dans le par. 3me du Chap. V.*

# CAPÍTULO III

## NOTAS DOBLES

En este Capítulo indicamos la forma más conveniente para obtener una buena técnica en la ejecución de las notas dobles.

Nos abstenemos de hablar de la mano izquierda, por que la ejecución de las notas dobles sobre los botones de los bajos, consideramos que no dan buen resultado.

Trataremos de este argumento en el Cap. IV, bajo otras formas, pero sin aconsejar su uso.

### LAS TERCERAS

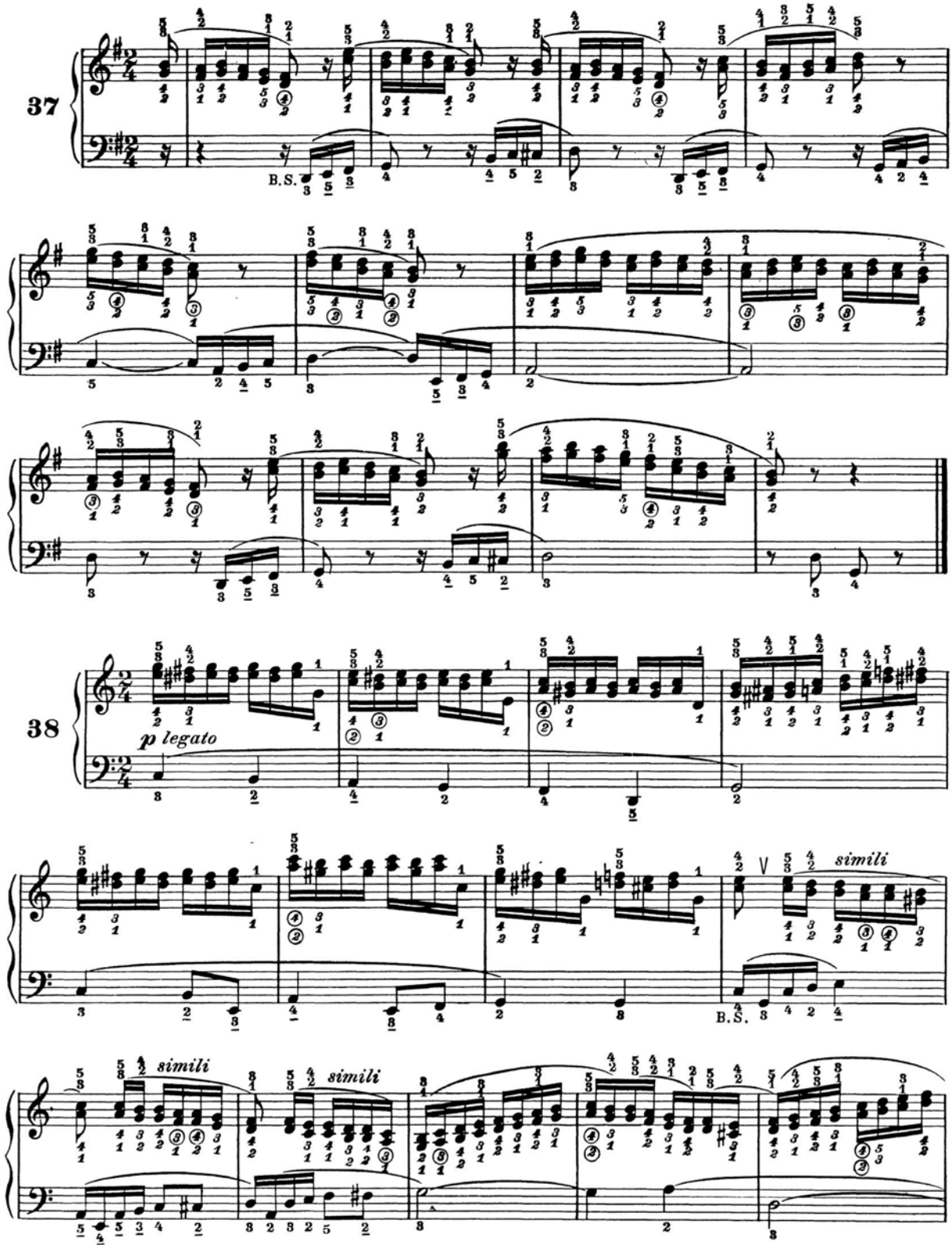
*a*) TERCERAS LIGADAS CON EL PASO DEL PULGAR.

*b*) TERCERAS LIGADAS CON SUPERPOSICIÓN DE LOS DEDOS.

*c*) TERCERAS LIGADAS CON GLISADO.

En algunos pasajes cromáticos, el glisado de los dedos al pasar de las teclas negras a las blancas resulta fácil.

Aquí damos un ejemplo, reservándonos el volver a hablar del glisado en la 3ª Par. del Cap. V.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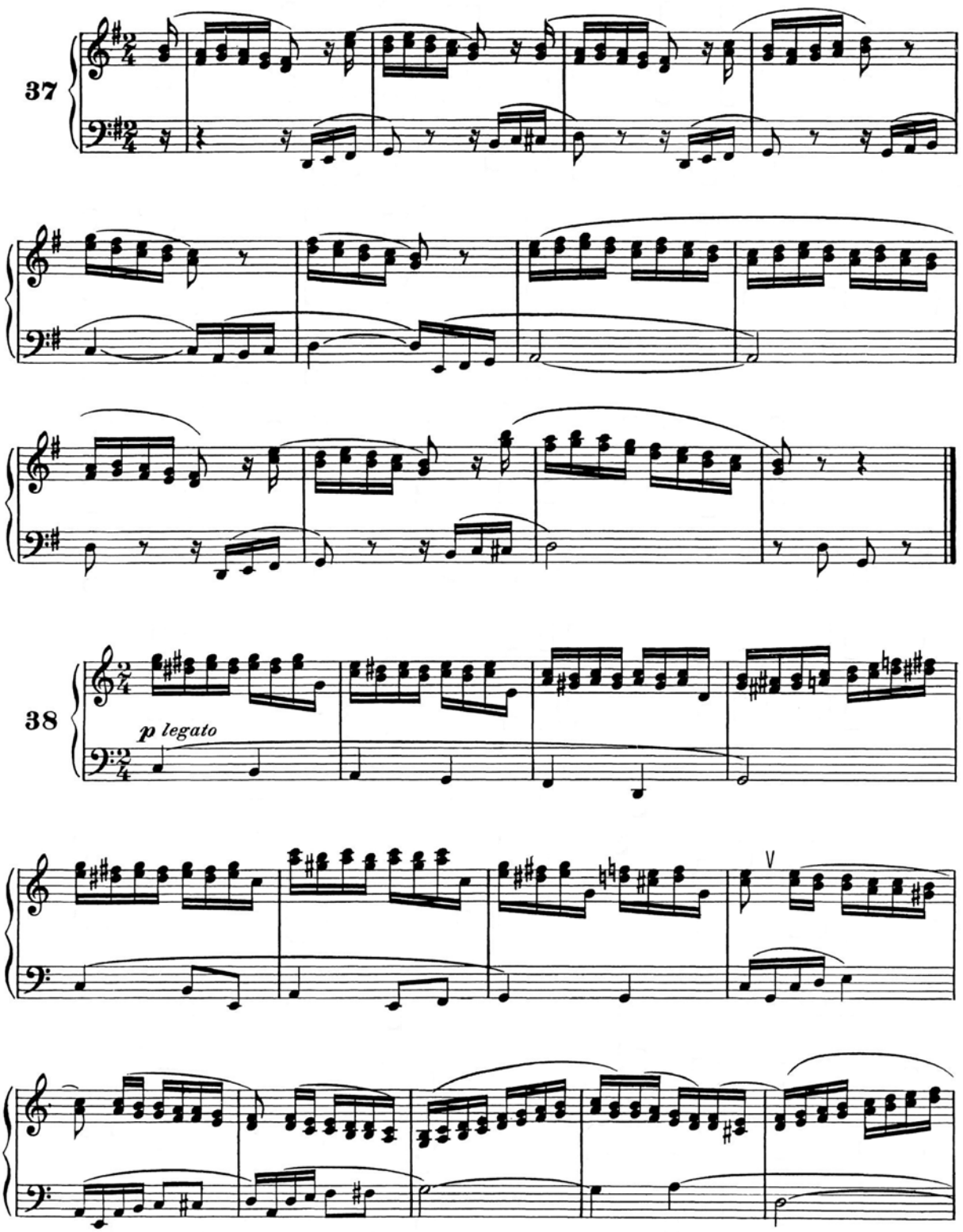
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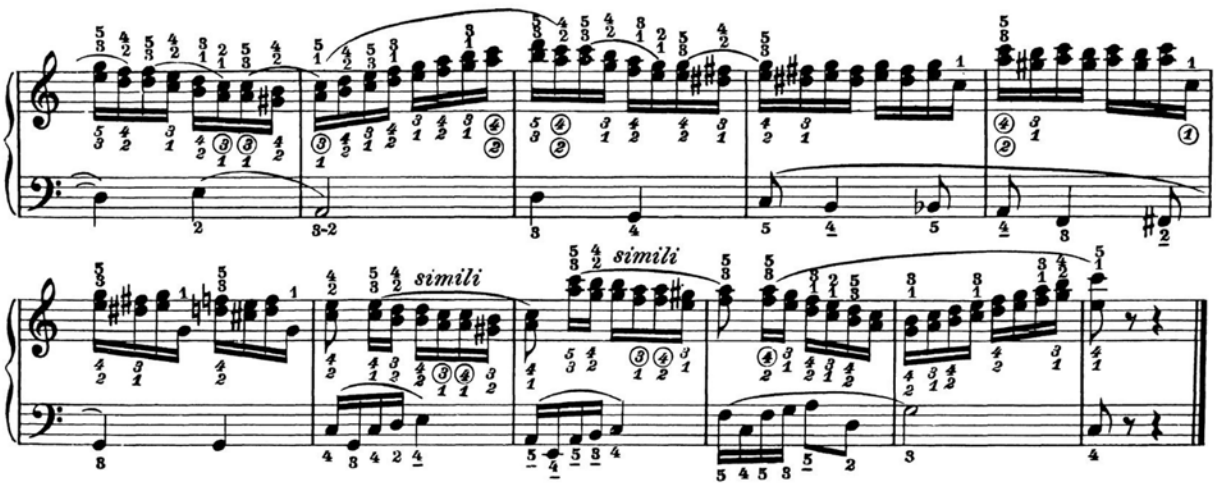


## LE SESTE

OSSERVAZIONE IMPORTANTE.

Qui di seguito esponiamo quanto ci detta la nostra esperienza d'insegnanti e d'esecutori; teniamo però a far notare che la diteggiatura dei passi a seste è cosa molto soggettiva, essendo diverse le possibilità di allargamento di ciascuna mano.

*a*) ACCAVALLAMENTI CON STRISCIATO DEL POLLICE.

## *LES SIXTES*

*REMARQUE IMPORTANTE.*

*Nous indiquons ci-après ce que nous suggère notre expérience d'enseignants et d'exécuteurs; cependant nous tenons à faire remarquer que le doigt des passages à sixtes est une chose très subjectives, en tenant compte des différentes possibilités d'écartement de chaque main.*

a) *SUPERPOSITION DES DOIGTS AVEC GLISSEMENT DU POUCE.*

## LAS SEXTAS

OBSERVACIONES IMPORTANTES.

Exponemos a continuación lo que nos sugiere nuestra gran experiencia como profesor de enseñanza y ejecutante, y queremos hacer observar que la digitación de los pasajes en sextas es bastante subjetiva, teniendo en cuenta las diferentes posibilidades de la extensión de cada mano.

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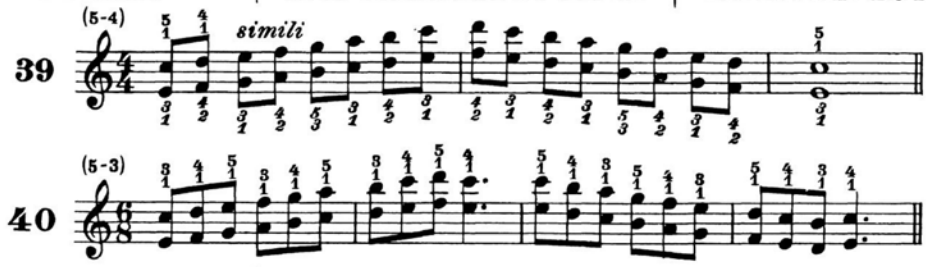


*b*) ACCAVALLAMENTI CON PASSAGGIO DEL POLLICE.

b) *SUPERPOSITION DES DOIGTS AVEC PASSAGE DU POUCE;*

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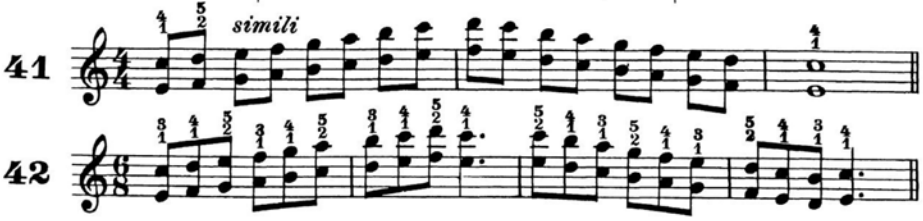



*c*) ALLARGAMENTO 2-4.

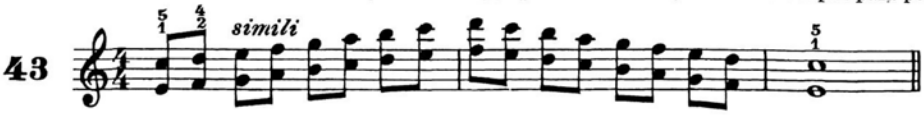
È bene studiare questo allargamento, che può tornare molto utile per chi ha, s'intende, la mano atta a poterlo applicare.

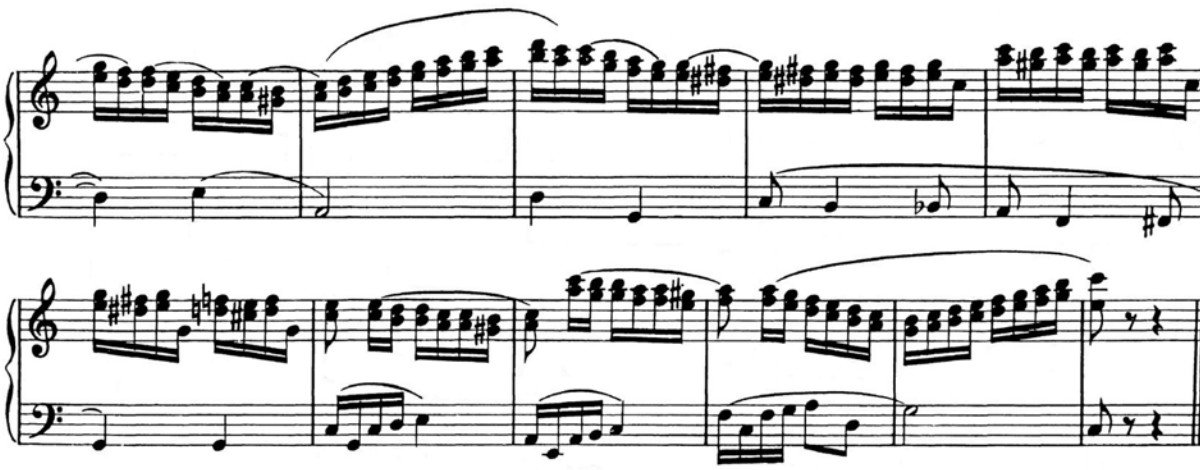
c) *ÉCARTEMENT 2-4.*

*Il faut étudier cet écartement qui peut se rendre très utile pour l'accordéoniste ayant', bien entendu, la main capable de l'appliquer.*

*c*) ALARGAMIENTO 2-4.

Conviene estudiar estas posiciones de extensión o alargamiento, porque sin duda alguna será muy útil para el acordeonista, pero teniendo en cuenta naturalmente, que la mano sea suficiente capaz para poderlo practicar.





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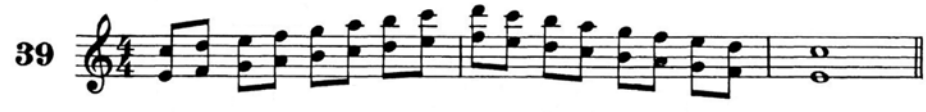


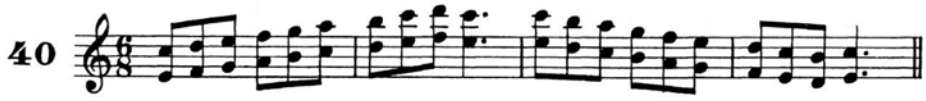


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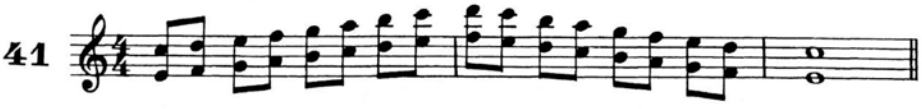


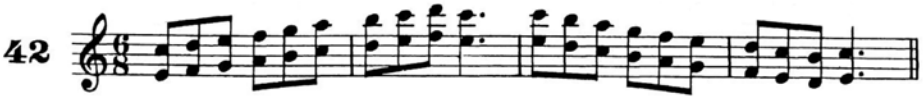


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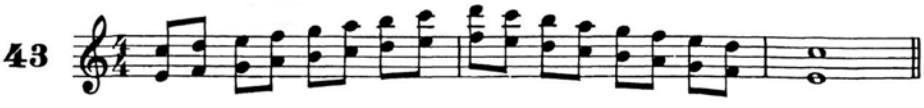
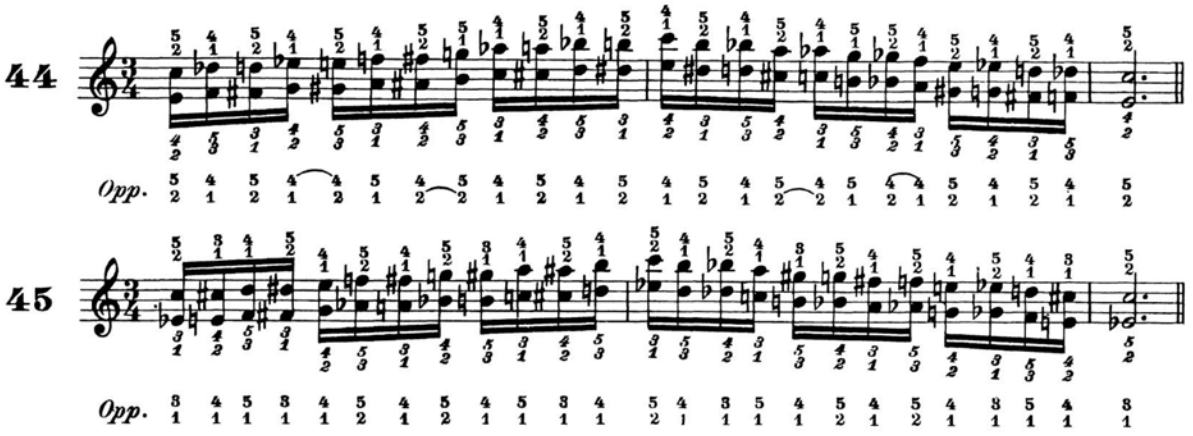


*d*) Per, riassumere, esponiamo le scale cromatiche con la diteggiatura secondo noi più adatta per ottenere un'esecuzione rapida e legata. Aggiungiamo schemi di altre diteggiature possibili e forse anche consigliabili a seconda delle caratteristiche della mano di chi esegue.

d) *Pour résumer nous indiquons les gammes chromatiques avec le doigté, plus convenable à notre avis, pour obtenir une exécution rapide et lée. Nous ajoutons des schémas d'autres doigtés possibles et, peut-être, plus convenables aux caractéristiques de la main de l'exécuteur.*

*d*) Para resumir, exponemos las escalas cromáticas con la digitación más conveniente, a nuestro parecer, para obtener una ejecución rápida y ligada.

Agregamos también algunos esquemas con otras diferentes digitaciones que posíblemente, pueden ser más convenientes, según las características de la mano del ejecutante.




*N.B.* – Consigliamo lo studio degli esercizi 144 e 145 a pag. 54 del Vol. I, trasportandoli in Mi magg. e Mi *b* magg. prima di passare allo studio delle scale in seste, che si trovano sul fascicolo: «*La tecnica moderna del fisarmonicista*».

Edizioni «Farfisa».

N.B. – *Nous suggérons l'étude 144 et 145, à la page 54 du Volume I, en les transportant en Mi majeur et Mi* b *majeur avant de passer à l'étude des gammes en sixtes du fascicule* «La Technique moderne de l'Accordéoniste».

*Editions «Farfisa».*

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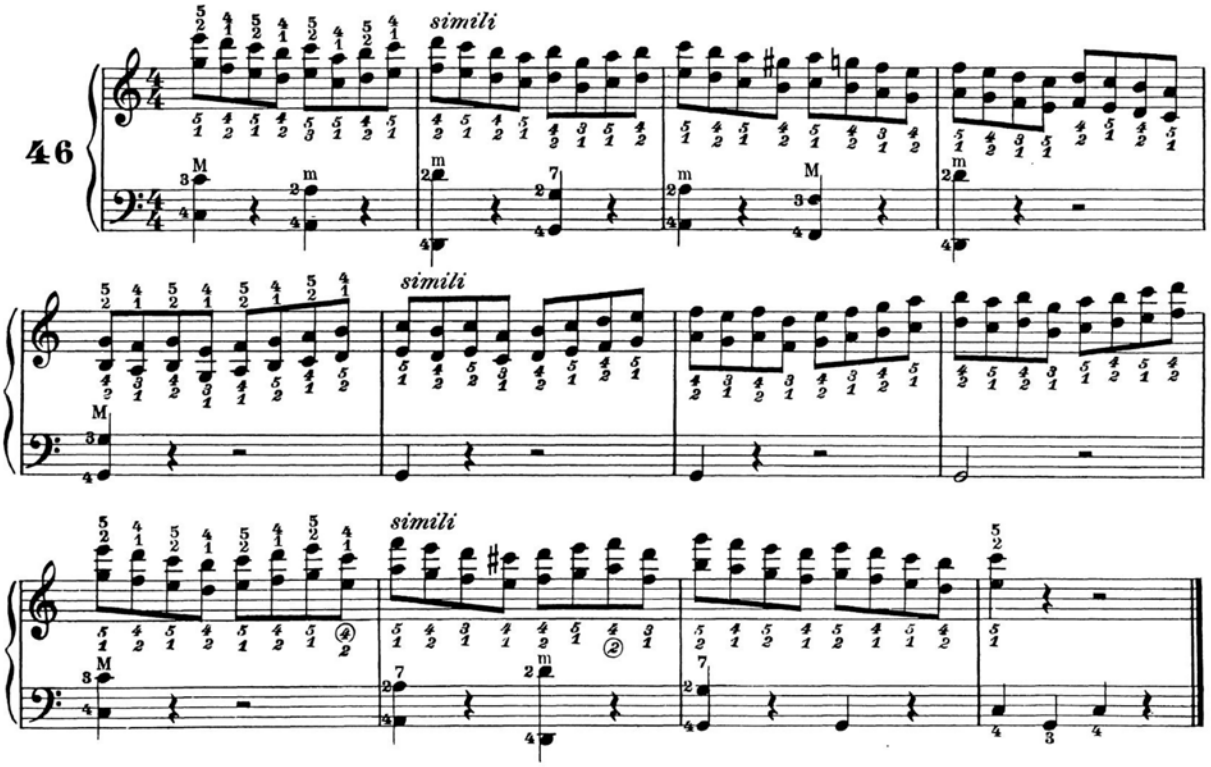

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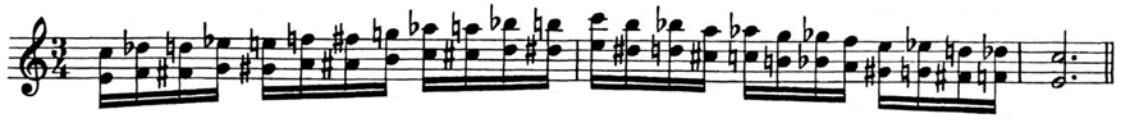
**44**



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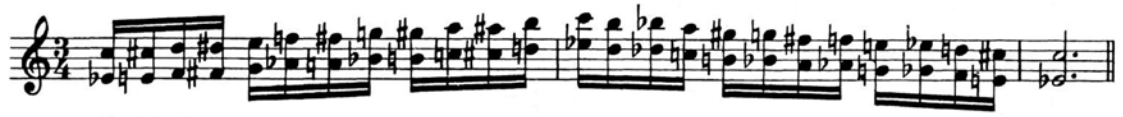

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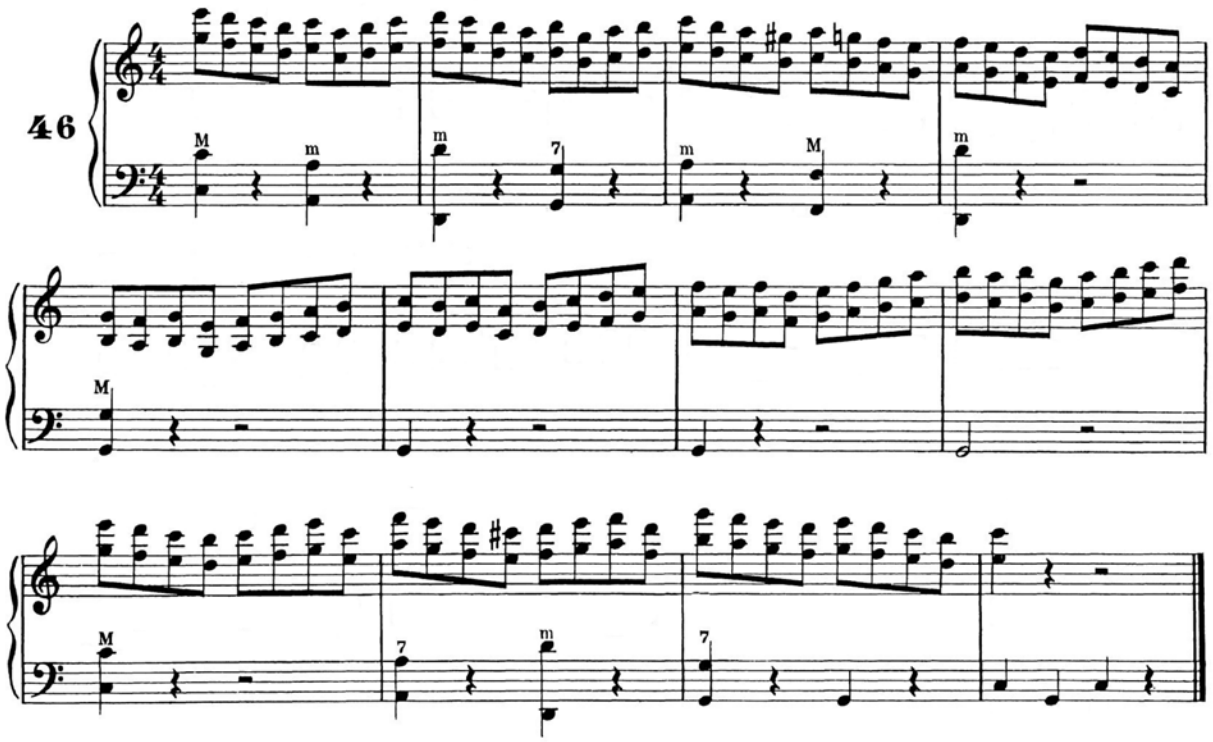
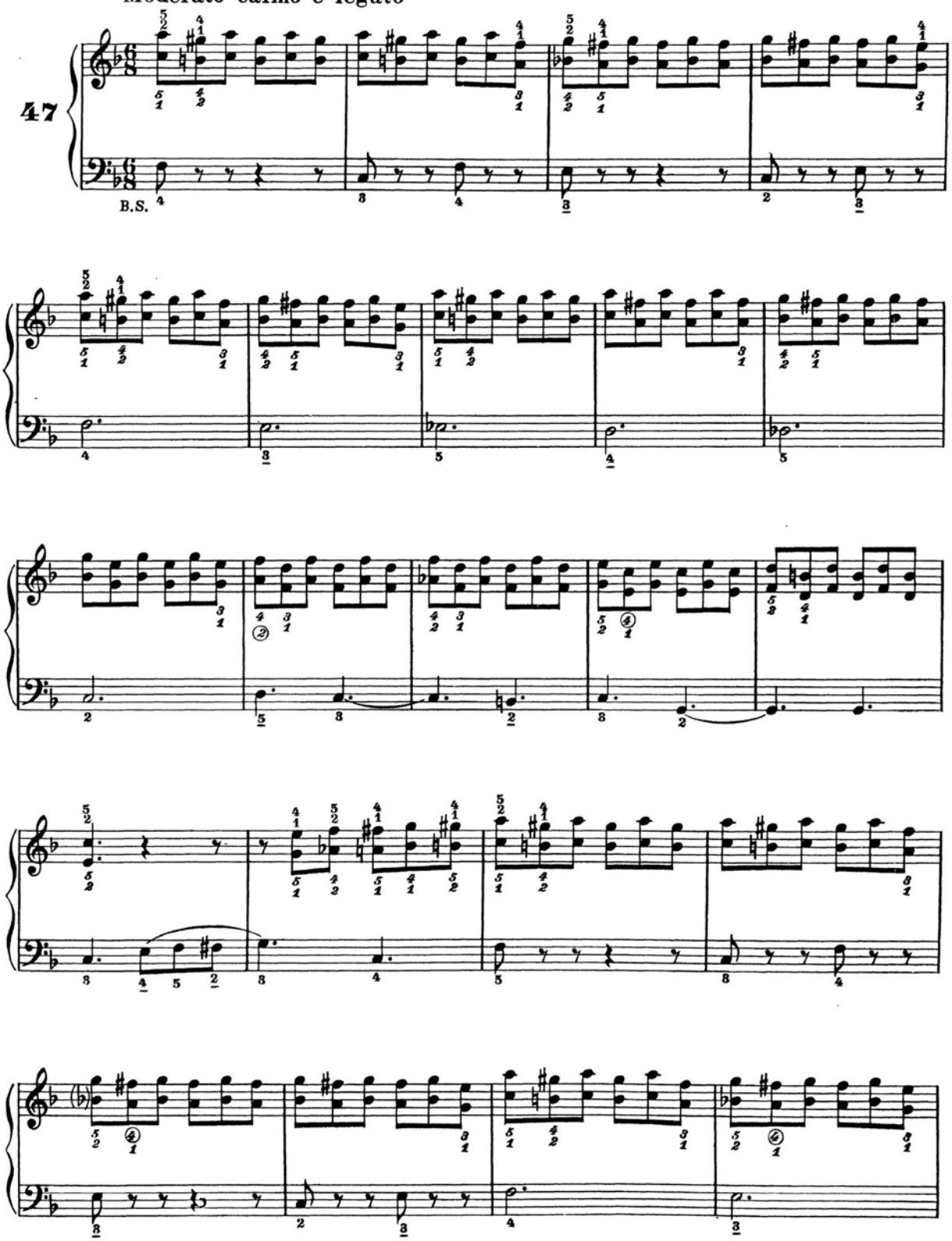
**46**




Moderato calmo e legato
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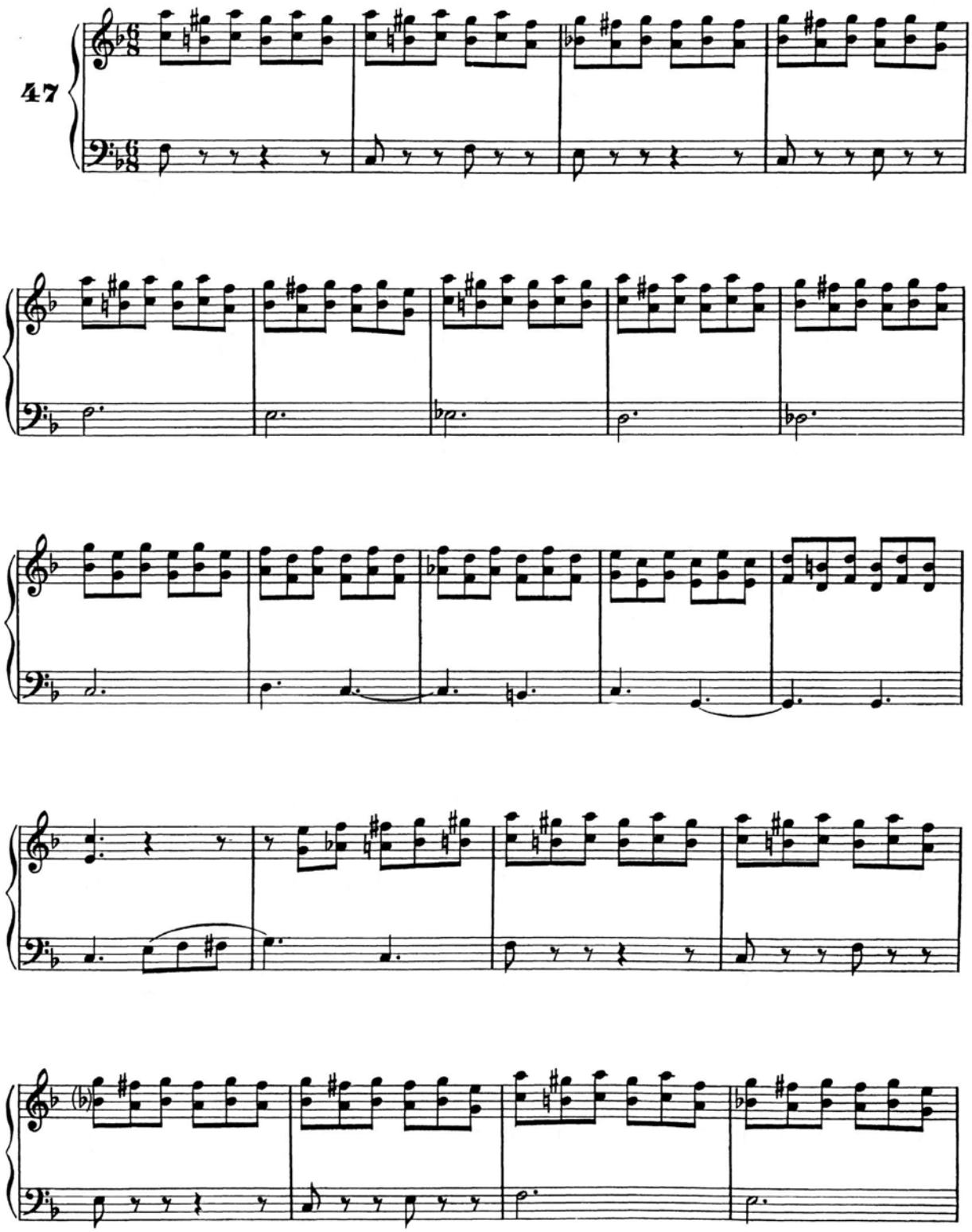
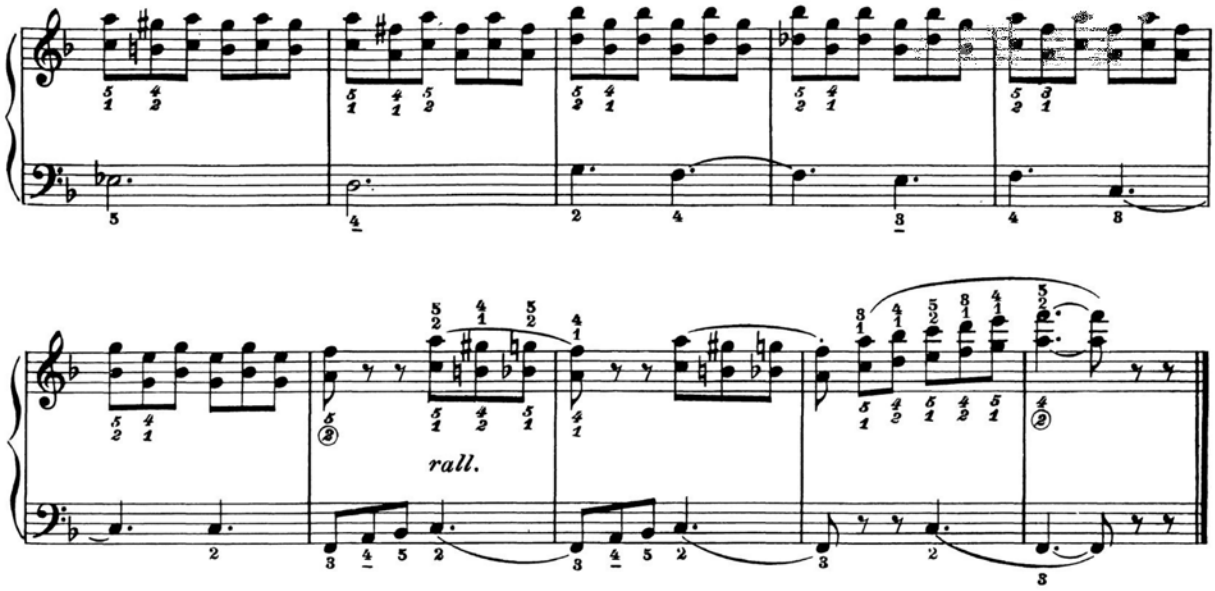
B.S.

**Moderato calmo e legato**






## INTERVALLI VARI

Per l'esecuzione di 4ª, 5ª ecc. vale quanto si è detto in precedenza; è quindi inutile esporre esempi dimostrativi.

## LE OTTAVE

Per l'esecuzione di ottave legate vale ciò che è stato detto a proposito degli accavallamenti.

Ecco, applicato ad una scala cromatica, il tipo di diteggiatura adatto all'esecuzione di ottave legate.

## *INTERVALLES DIFFÉRENTS*

*Pour l'exécution de la 4me et 5me excédente, il faut se régler d'après ce qui a été dit précédemment; il est donc inutile d'indiquer d'autres exemples démostratifs.*

## *LES OCTAVES*

*Pour l'exécution d'octaves liées, se régler d'après ce qui a été dit su sujet des superpositions des doigts.*

*Voici, appliqué à une gamme chromatique, le type de doigté apte à l'exécution d'octave liées:*

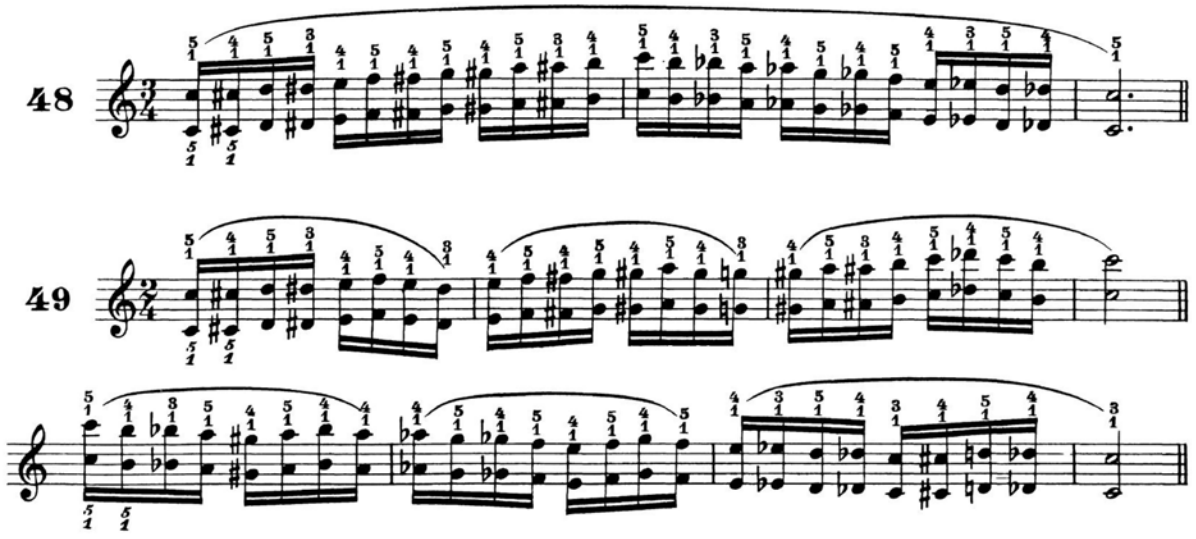
## DIFERENTES INTERVALOS

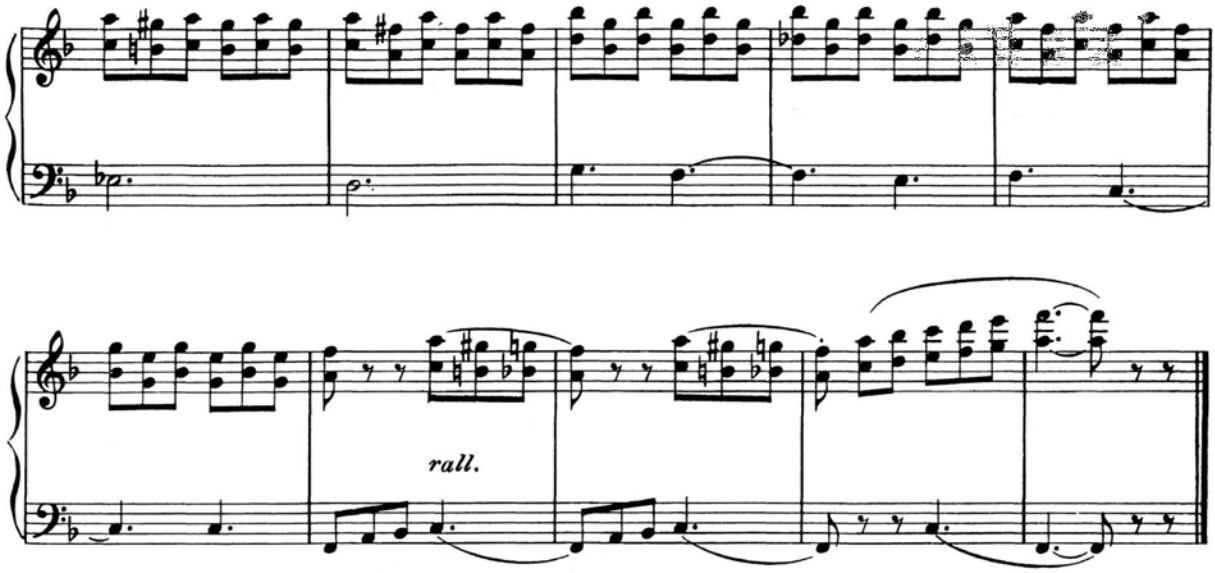
Para la ejecución de las cuartas y quintas, hay que ajustarse a lo que ya se ha dicho anteriormente. Por tanto, no hay necesidad de exponer otros ejemplos demostrativos.

## LAS OCTAVAS

Para la ejecución de las octavas ligadas, tener en cuenta lo que ya se ha dicho con respecto a las superposiciones de los dedos.

Véase aquí, aplicado a una escala cromática, el tipo de digitación adaptada a la ejecución de las octavas ligadas.



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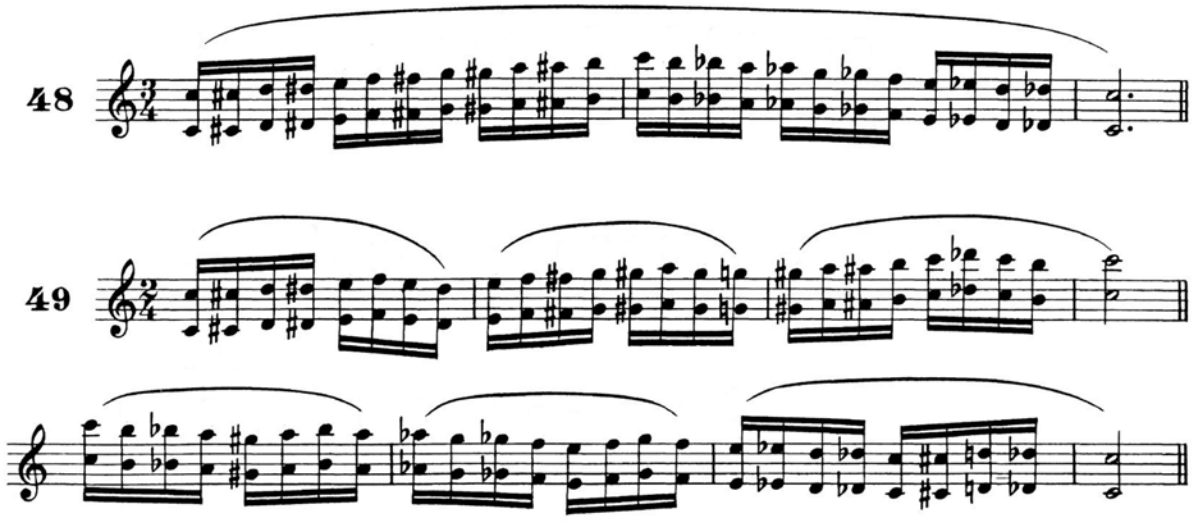

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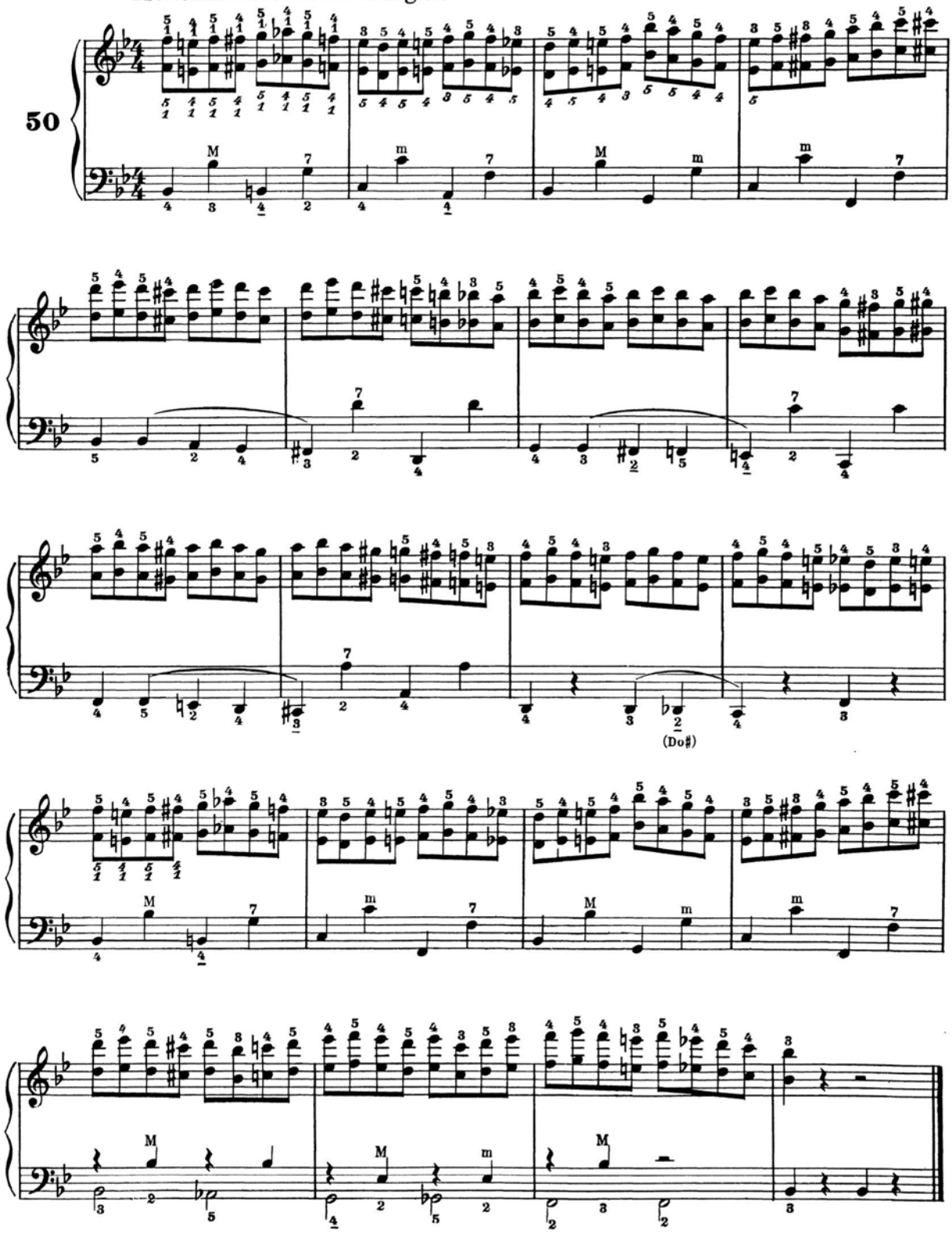

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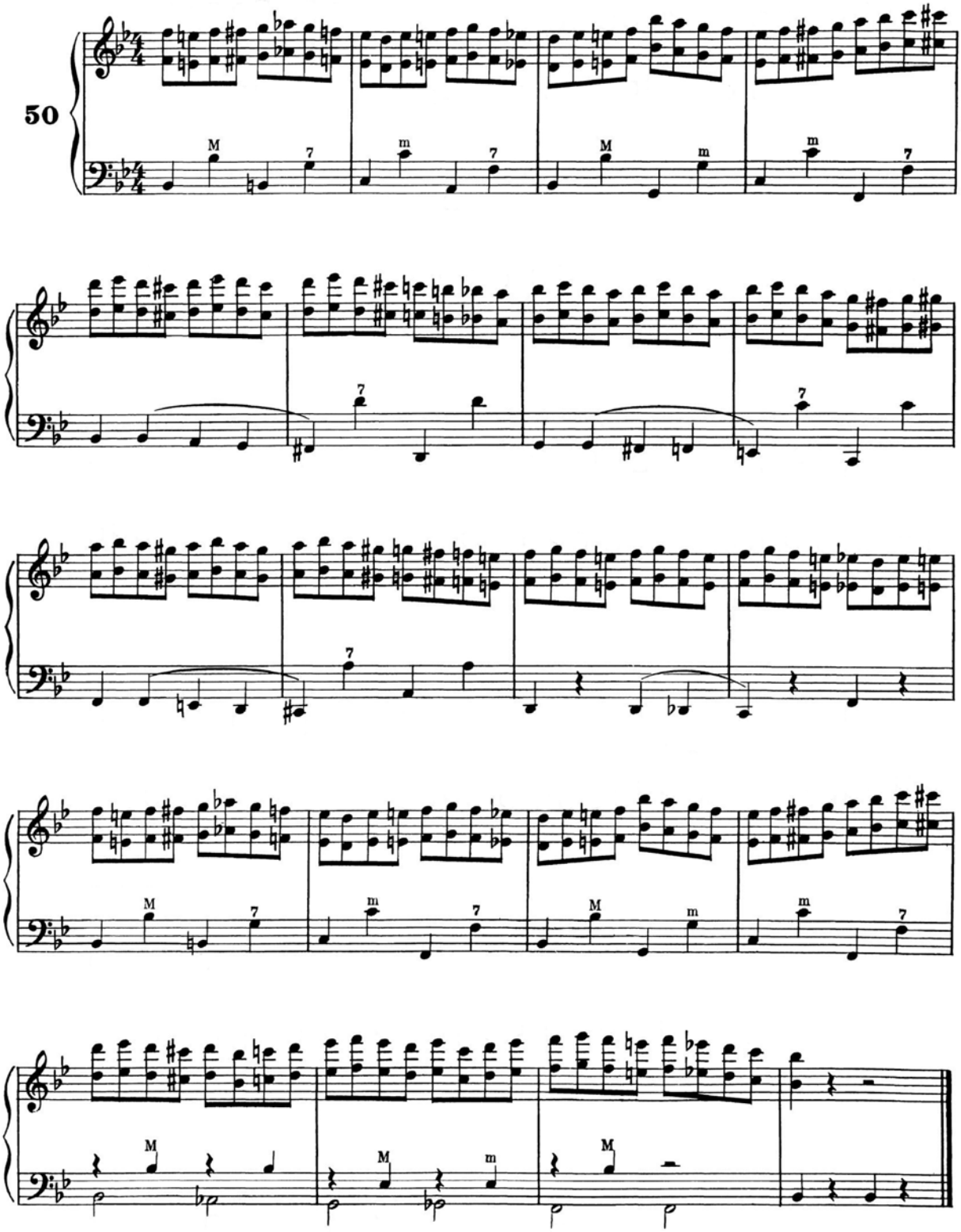
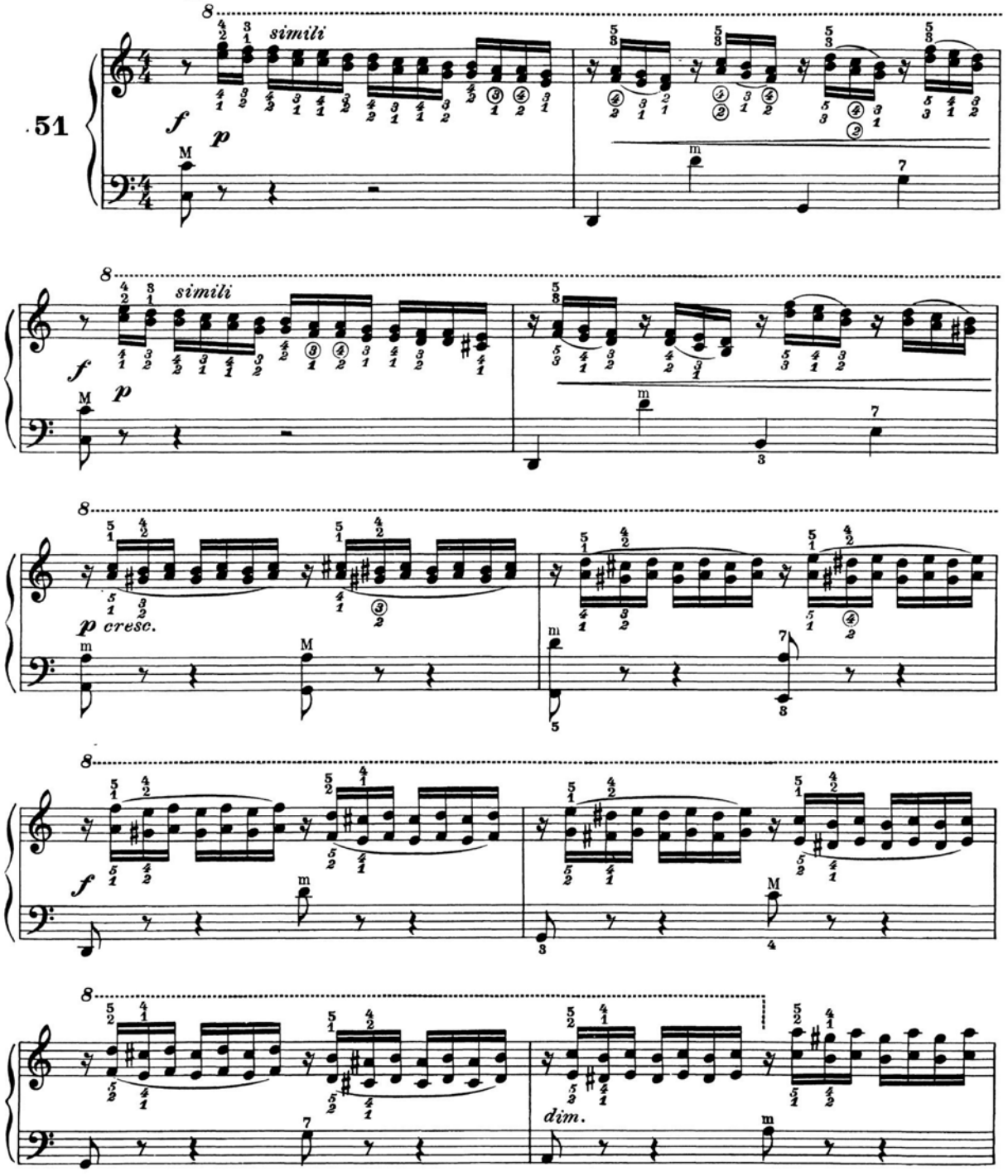


**DUE STUDI RIASSUNTIVI** | ***DEUX ÉTUDES RÈCAPITULATIVES*** | **DOS ESTUDIOS RECAPITULATIVOS**

**Allegro con brio**



**DUE STUDI RIASSUNTIVI** | ***DEUX ÉTUDES RÈCAPITULATIVES*** | **DOS ESTUDIOS RECAPITULATIVOS**

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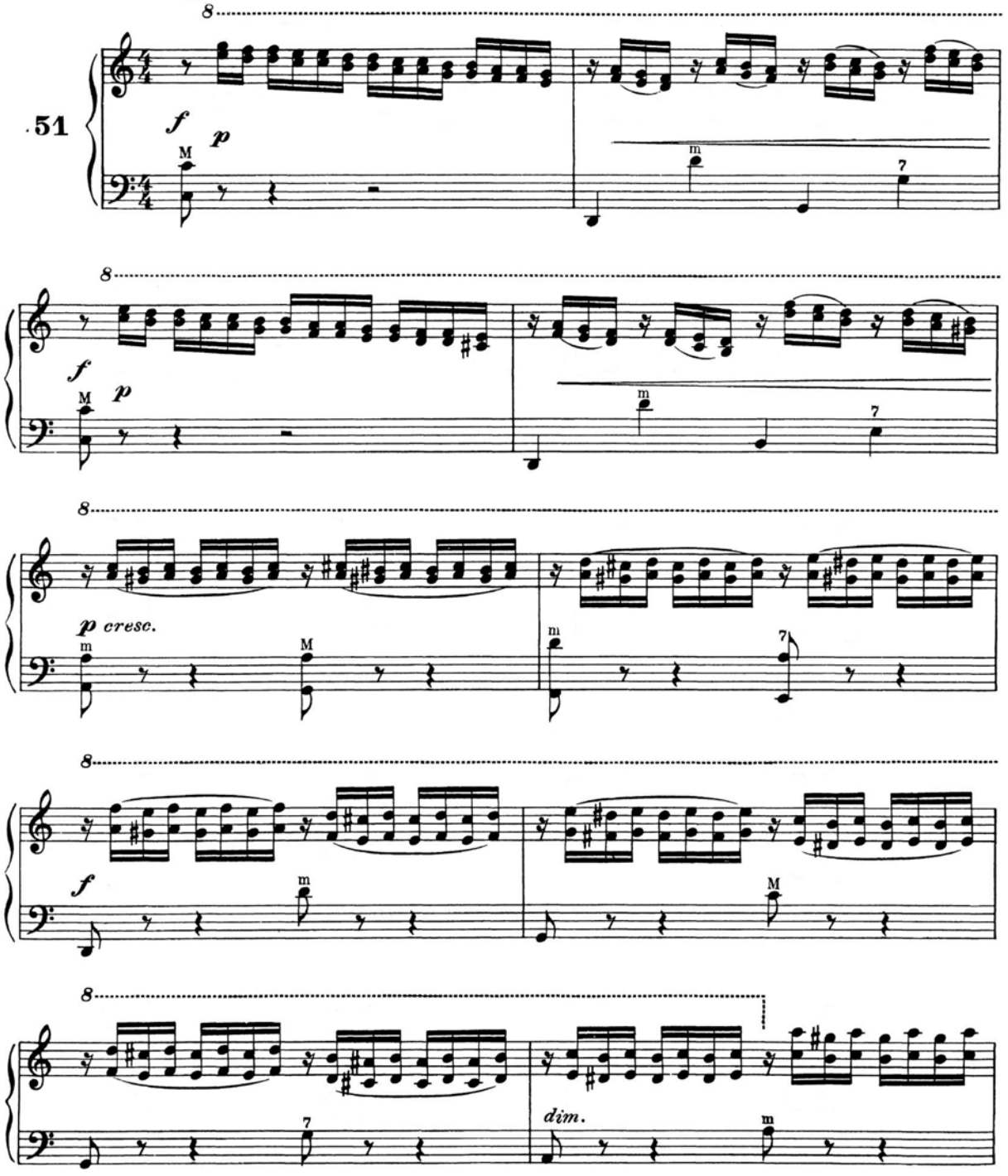

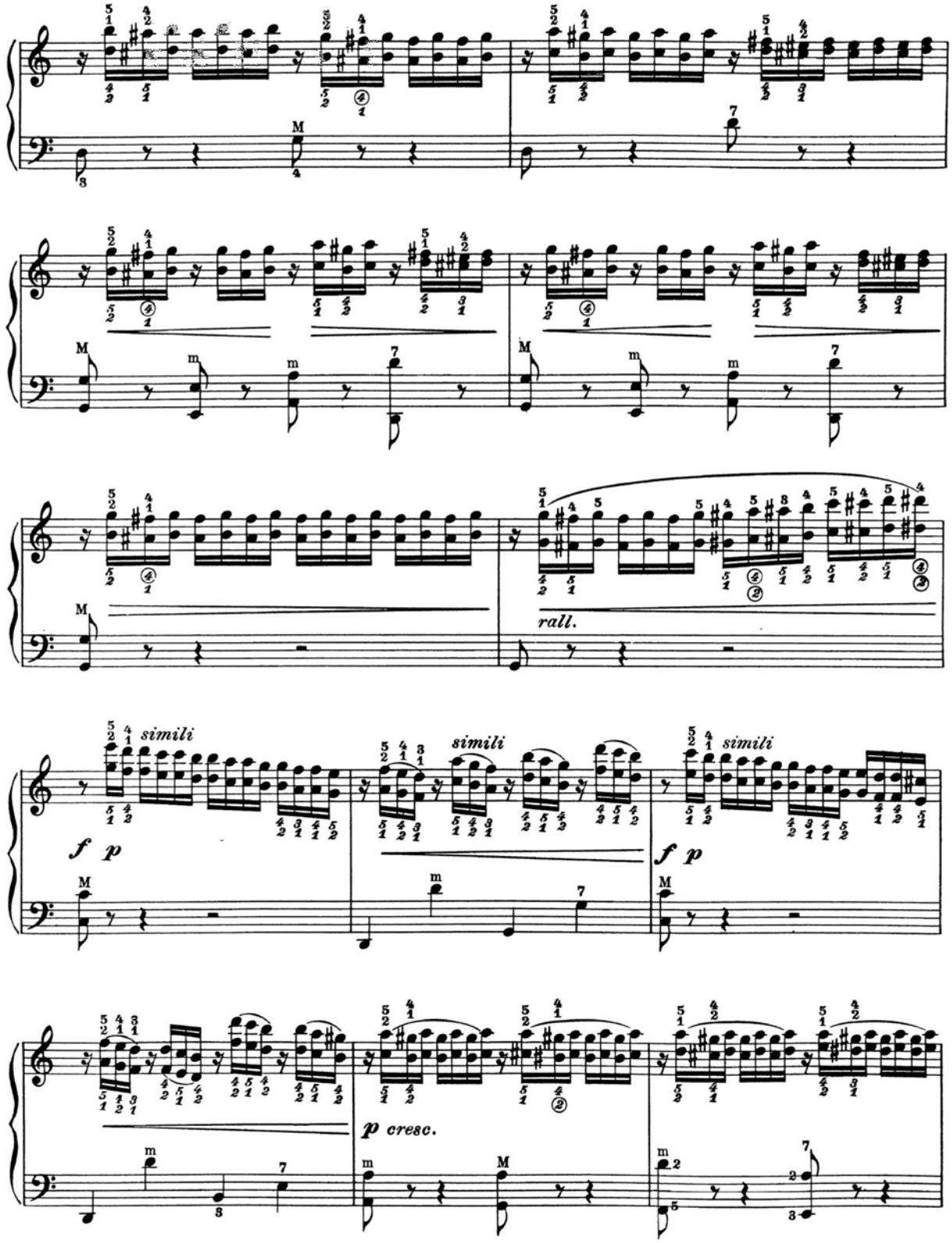
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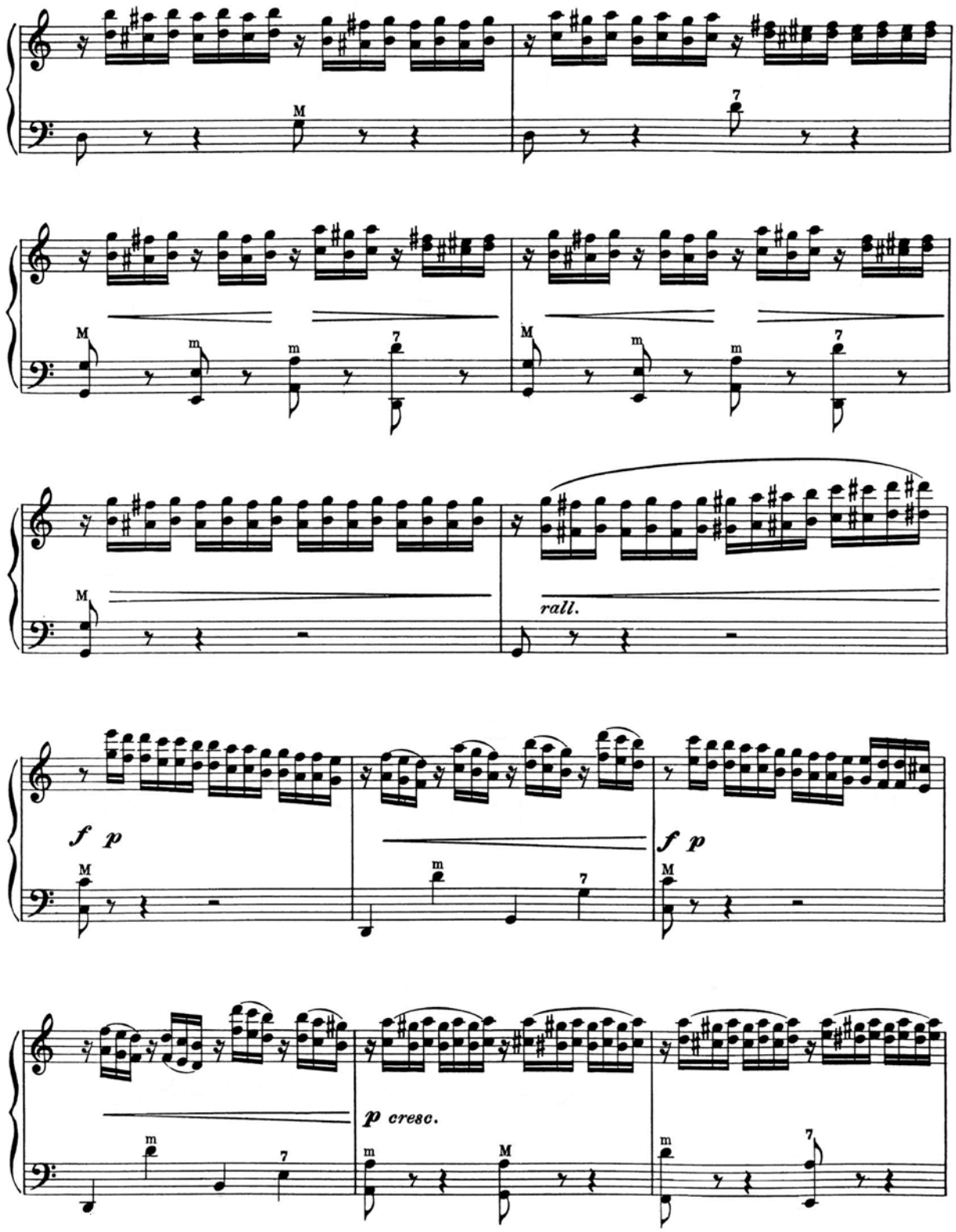
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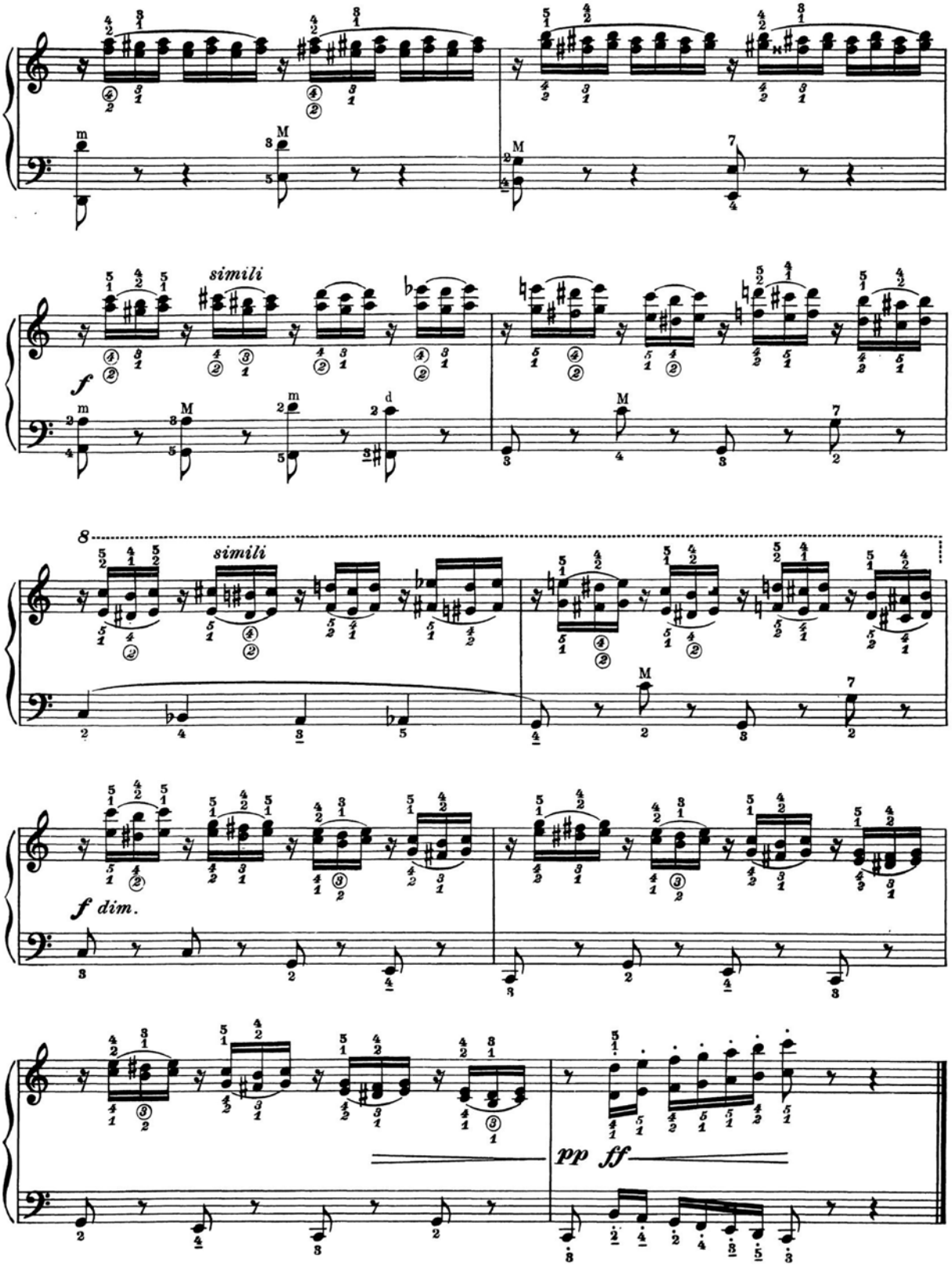
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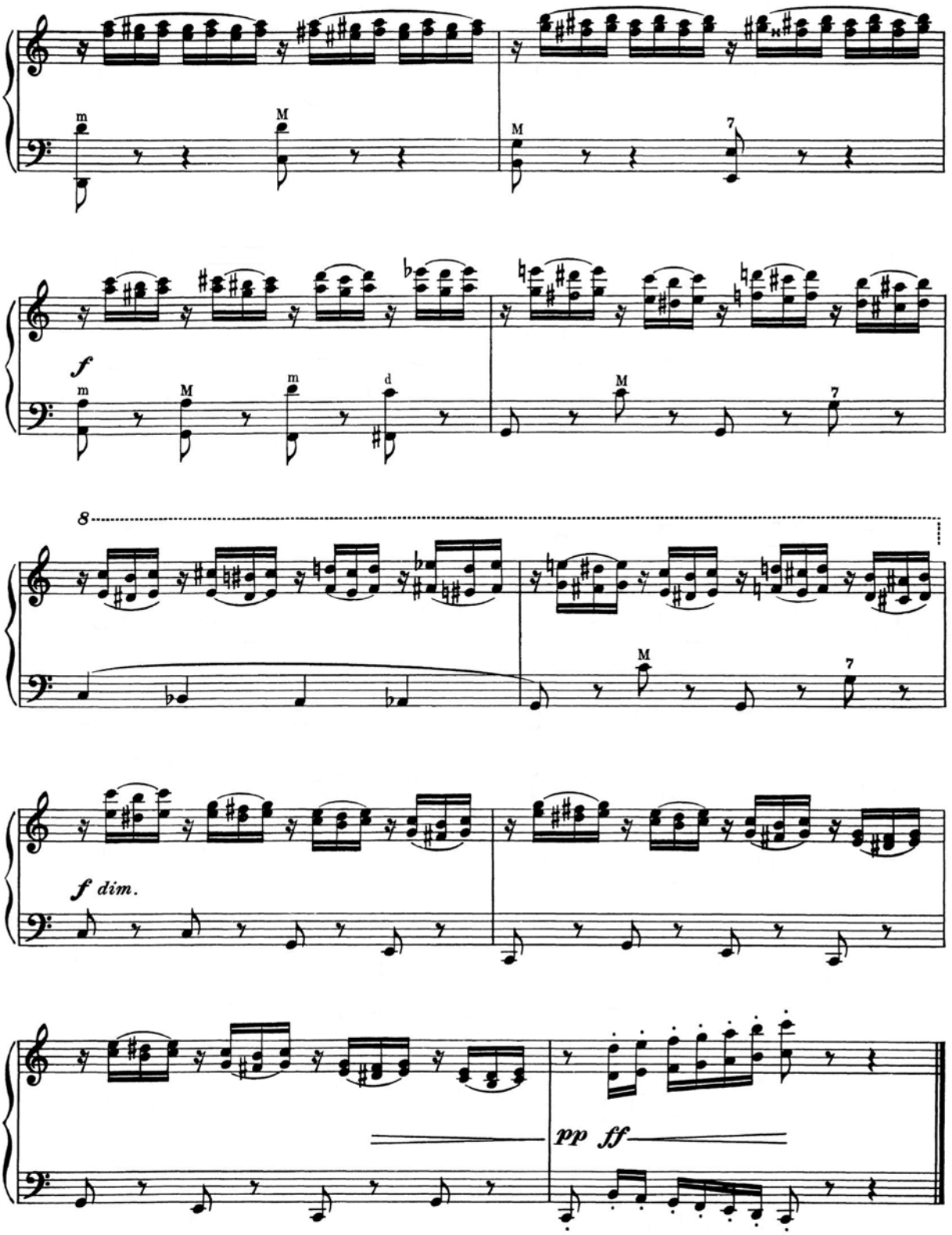
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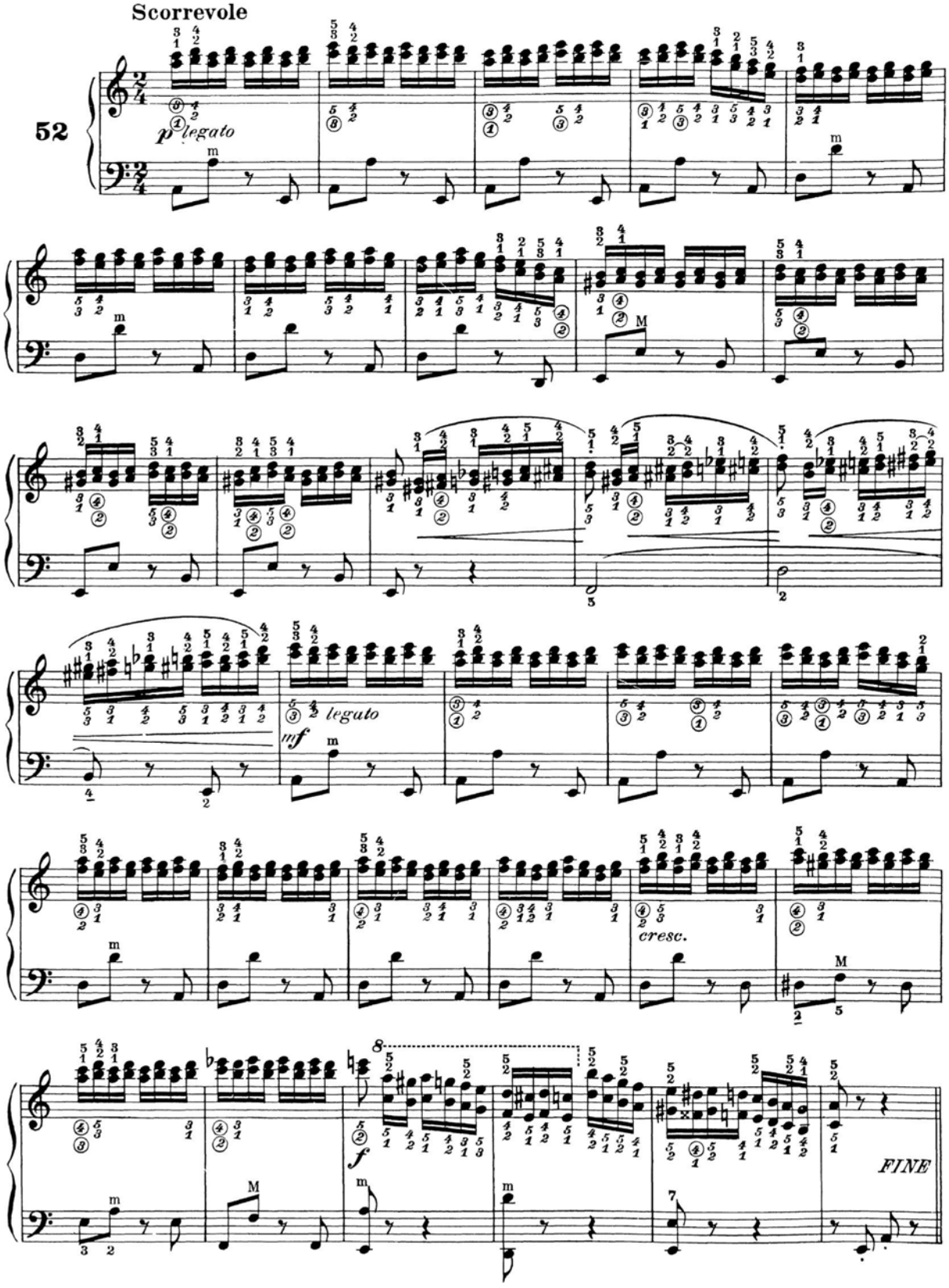
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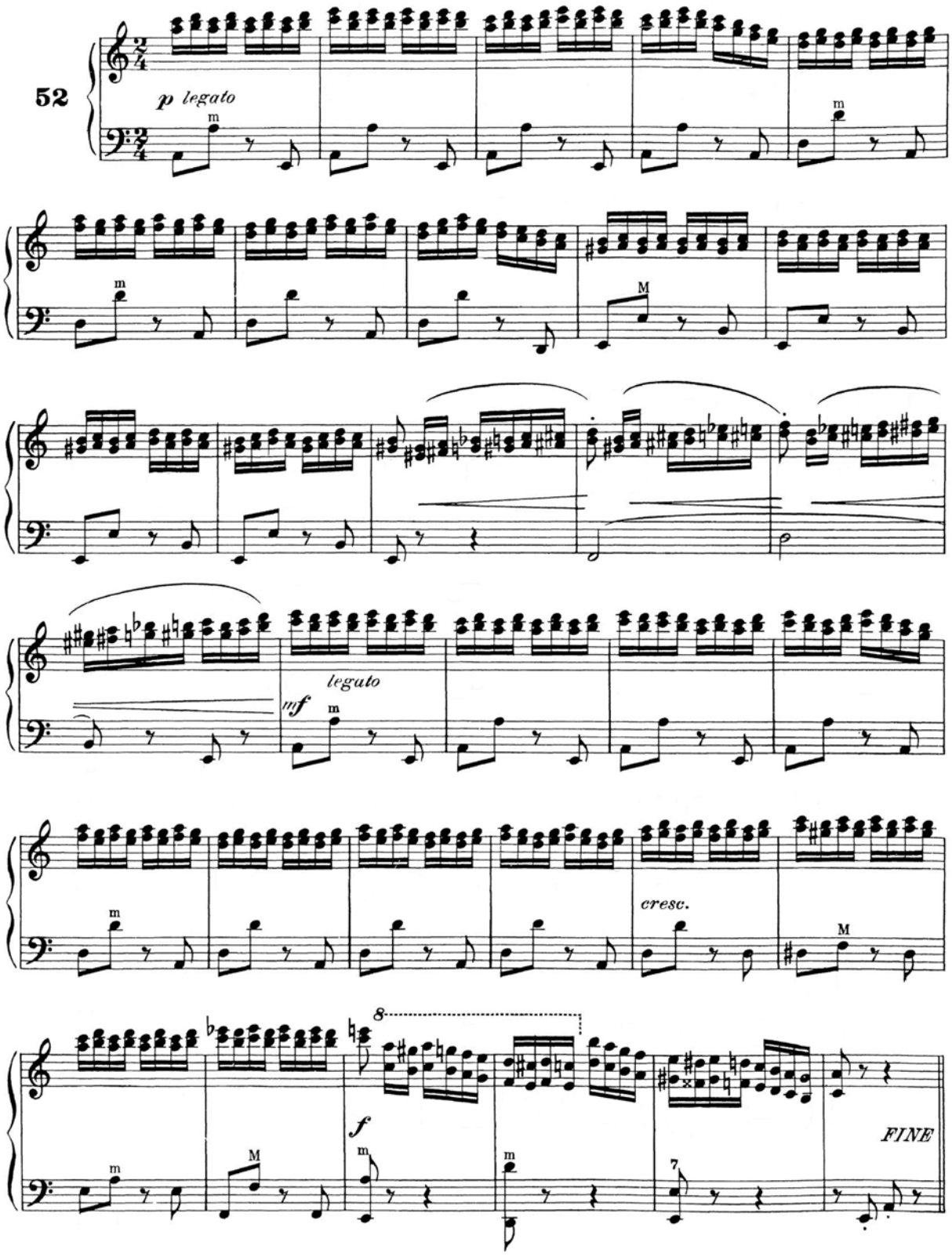
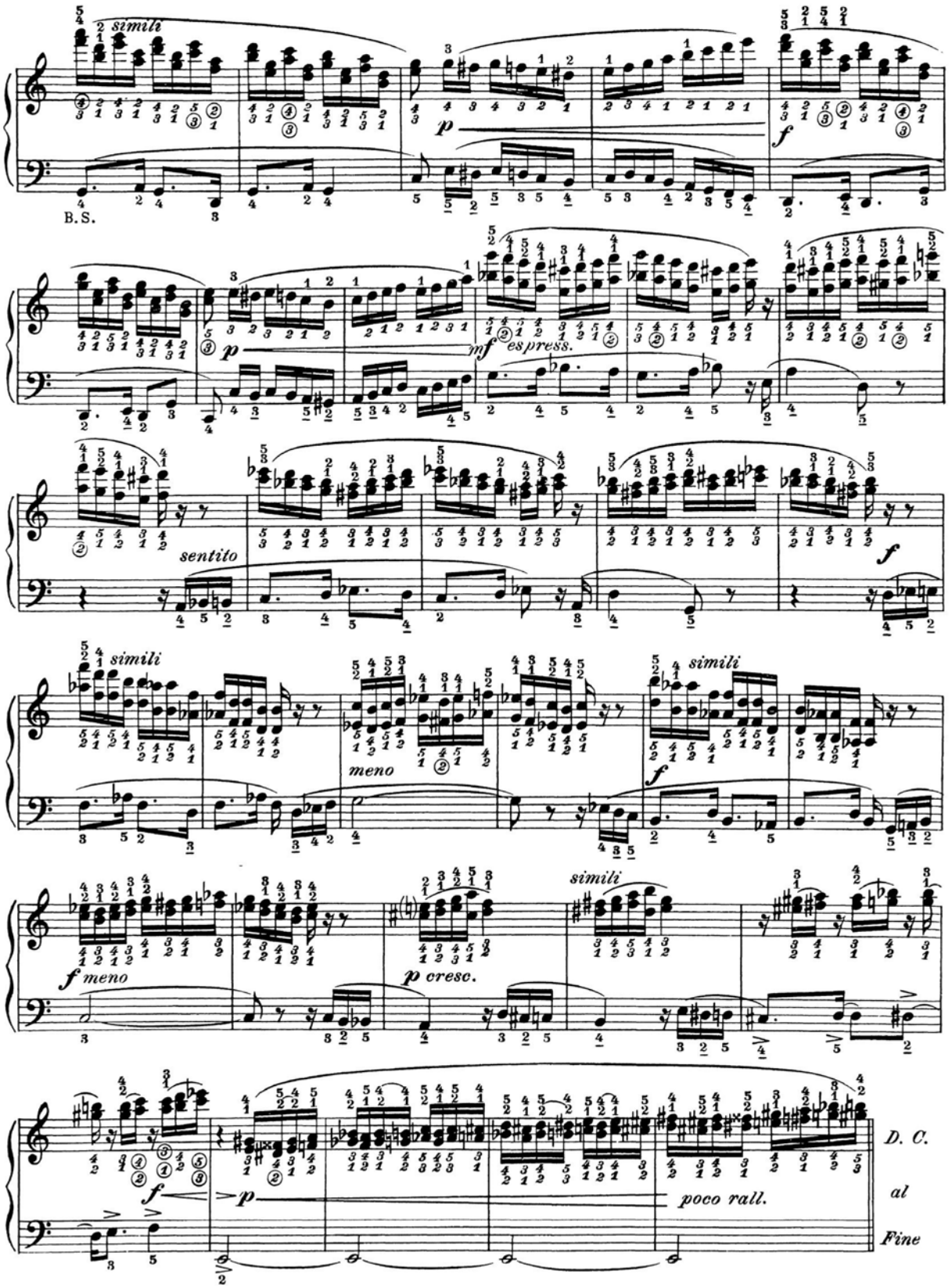
## Scorrevole

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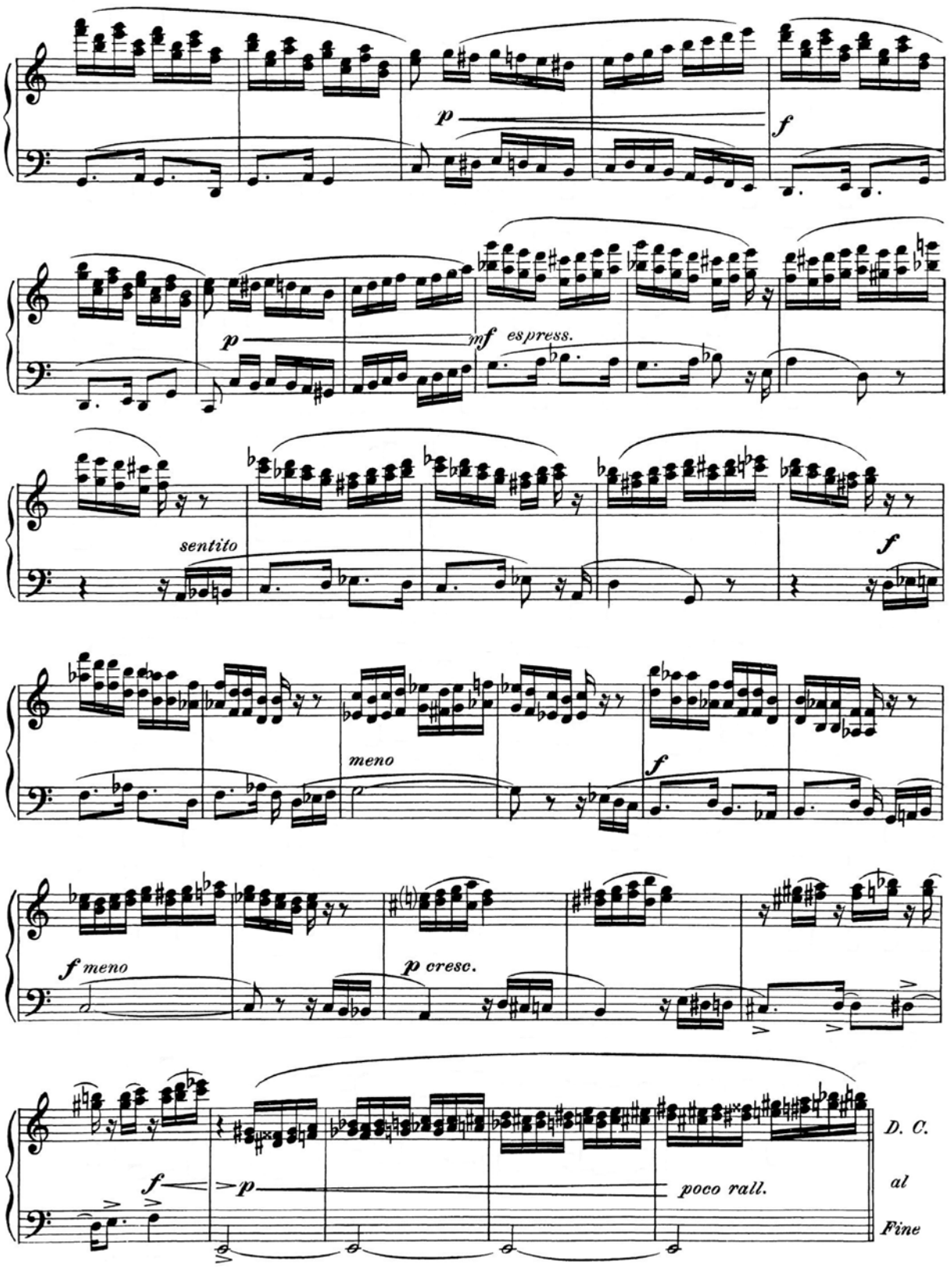
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# CAPITOLO IV

## LA MANO SINISTRA

L'allievo che è giunto a questo punto avrà già sviluppato, con la mano sinistra, una certa tecnica derivata dall'esecuzione di scale ed arpeggi, ma non basta. Qui tratteremo la tecnica della mano sinistra sotto tutti i suoi aspetti, in maniera che lo studioso possa avere un quadro completo delle sue possibilità.

*N.B.* – Ci asterremo dal trattare tipi speciali di fisarmoniche (con bassetti o con bassi sciolti): lo spazio a disposizione non ce lo consente.

### BASSI E CONTRABASSI

*a*) LA DITEGGIATURA.

Ogni passo per la mano sinistra, non escluse le scale, può essere diteggiato e quindi eseguito in due o più maniere. L'esecutore dovrebbe scegliere la maniera più adatta alle sue possibilità, tenendo, però, presente le seguenti osservazioni:

*1*) I passi di agilità si eseguono più agevolmente nella parte alta della bottoniera.

*2*) Gli allargamenti diventano sempre più scomodi con il progressivo aprirsi del mantice.

Diamo qualche esempio di scale ed arpeggi diteggiati in maniera diverse, avvertendo che alcune diteggiature, non essendo consigliabili, sono state riportate solo a scopo dimostrativo.

*N.B.* – Le diteggiature riportate sopra le note sono quelle già esposte nel I Volume pag. 80 e 81.

# *CHAPITRE IV*

## *LA MAIN GAUCHE*

*Arrivé à ce point, l'élève aura déjà acquis, par la main gauche, une certaine technique en exécutant des gammes et des arpèges, mais ça ne suffit pas. Ainsi nous traiterons la technique de la main gauche sous tous ses aspects, de façon que l'étude puisse avoir un cadre complet de ses possibilités.*

N.B. – *Nous nous abstiendrons de traiter de types spéciaux d'accordéons (ayant de petites basses ou des basses indépendantes): l'espace à notre disposition ne nous le permet pas.*

### *BASSES ET CONTREBASSES*

a). *LE DOIGTÉ*

*Tout passage pour la main gauche, y compris les gammes, peut être doigté en deux manières ou plus. L'exécuteur devrait choisir la manière la plus apte a ses possibilités, tout en considérant les observations suivantes:*

1) *Les passages d'agilité s'exécutent plus facilement dans la partie supérieure du clavier;*

2) *Les écartements deviennent toujours plus incommodes par l'ouverture progressive du soufflet.*

*Nous donnons ci-après quelques exemples de gammes et d'arpèges doigtés de façon différente, en remarquant que certains doigtés, n'étant pas convenables, ont été indiqués seulement à titre démonstratif.*

N.B. – *Les doigtés indiqués sur les notes sont ceux déjà exposés dans le I Volume page 80 et 81.*

# CAPÍTULO IV

## LA MANO IZQUIERDA

El alumno que haya llegado hasta aquí, habrá ya desarrollado con la mano izquierda una cierta técnica derivada de la ejecución de las escalas y arpegios, pero esto no basta. Aquí trataremos de la técnica de la mano izquierda bajo todos sus aspectos, de manera que los estudiantes puedan tener un cuadro completo de sus posibilidades.

*N.B.* – Nos abstenemos de tratar los tipos especiales de acordeones, (con bajitos o con bajos sueltos), ya que el espacio de que disponemos no nos lo permite.

### BAJOS Y CONTRABAJOS

*a*) LA DIGITACION.

Todos los pasajes para la mano izquierda, incluídas las escalas, pueden llevar la digitación en dos o más formas para su ejecución.

El ejecutante deberá elegir la digitación que se adapte mejor a sus posibilidades, teniendo presente las siguientes observaciones:

*1*) Los pasajes de agilidad, se ejecutan con mucha más facilidad en la parte alta del teclado.

*2*) Los alargamientos resultan siempre más incómodos cuando se abre progresivamente el fuelle.

Damos algunos ejemplos de escalas y arpegios con diferente digitación, advirtiendo que alguna digitación, a pesar de no ser aconsejable, se ha puesto solamente a título demostrativo.

*N.B.* – Las digitaciones colocadas sobre las notas, son las mismas que las que se expusieron en el Volumen I pág. 80 y 81.

### SCALE

MAGGIORE (DO)

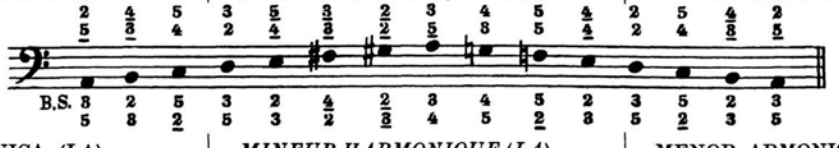
### *GAMMES*

*MAJEUR (DO)*

### ESCALAS

MAYOR (DO)

MINORE MELODICA (LA) | *MINEUR MELODIQUE (LA)* | MENOR MELODICA (LA)

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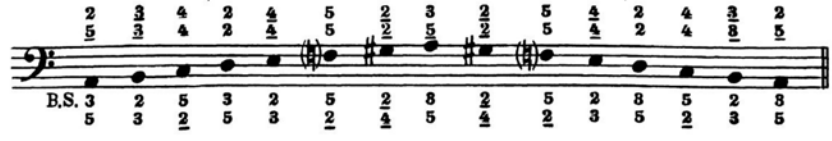

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MAGGIORE (DO)

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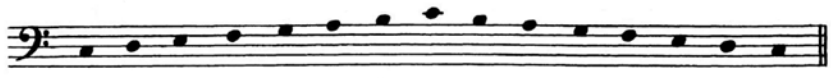
### ESCALAS

MAYOR (DO)



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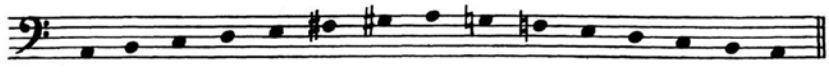

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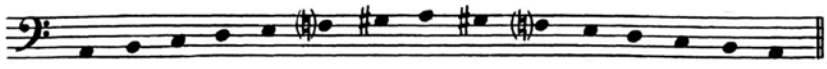
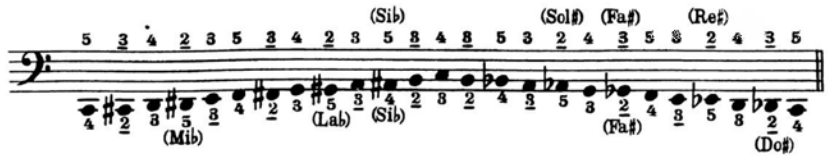


CROMATICA | *CHROMATIQUE* | CROMATICA




**ARPEGGI** | ***ARPÈGES*** | **ARPEGIOS**

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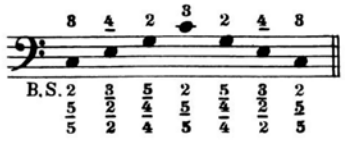
*TRIADES MAJEURS (DO)*
MAYORES (DO)

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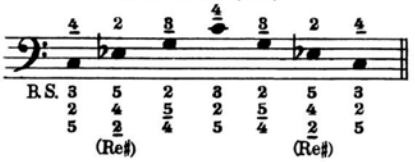
MENORES (DO)

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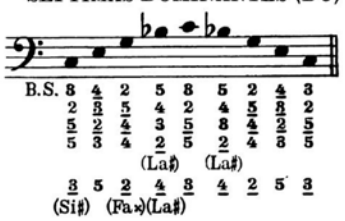
*SEPTIÈMES DOMINANTES (DO)*
SÉPTIMAS DOMINANTES (DO)

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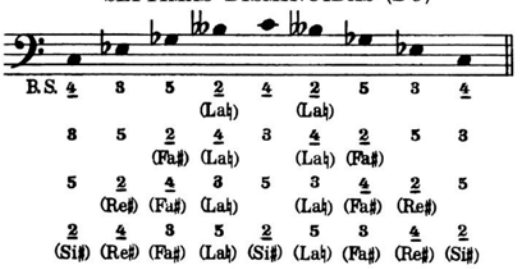
SÉPTIMAS DISMINUIDAS (DO)




Consigliamo l'allievo diligente di esercitarsi molto nella ricerca delle diverse diteggiature applicabili allo stesso pezzo; egli avrà come risultato una perfetta conoscenza della bottoniera dei bassi.

*b*) LA TECNICA DELLA MANO SINISTRA.

A nostro avviso la tecnica della mano sinistra è basata sul movimento alternato delle dita 2-4, 3-5 e simili.

Diamo qui di seguito alcuni esercizi divisi in due gruppi: posizione normale, in allargamento. Debbono essere studiati molte volte di seguito partendo da ♩ = 80 per arrivare gradatamente fino a ♩ = 160 e oltre. Sulla scorta di questi modelli lo stesso allievo potrà trovare altri esercizi che lo aiuteranno nel raggiungimento dello scopo: facilità di esecuzione, agilità perfetta e conoscenza della bottoniera dei bassi.

Posizione normale:

*Nous conseillons à l'élève diligent de s'exercer beaucoup dans la recherche de différents doigtés appliqués au même morceau; il aura comme résultat une parfaite connaissance du clavier des basses.*

b) *LA TECHNIQUE DE LA MAIN GAUCHE.*

*Selon nous, la technique de la main gauche est basée sur le mouvement alterné des doigts 2-4, 3-5 et analogues.*

*Nous donnons ci-après quelques exemples divisés en deux groupes: position normale, en écartement. Ils doivent être étudiés bien de fois et de suite en partant de ♩ = 80 pour arriver graduellement jusqu'à ♩ = 160 et outre. En se basant sur ces modèles l'élève même pourra trouver d'autres exercices qui l'aideront dans la réalisation du but: facilité d'exécution, agilité parfaite et connaissance du clavier d'accompagnement.*

*Position normale:*

Aconsejamos a los alumnos estudiosos de ejercitarse mucho con la misma pieza aplicándole diferentes digitaciones. De esta forma se obtendrán resultados magníficos y un perfecto conocimiento del teclado de los bajos.

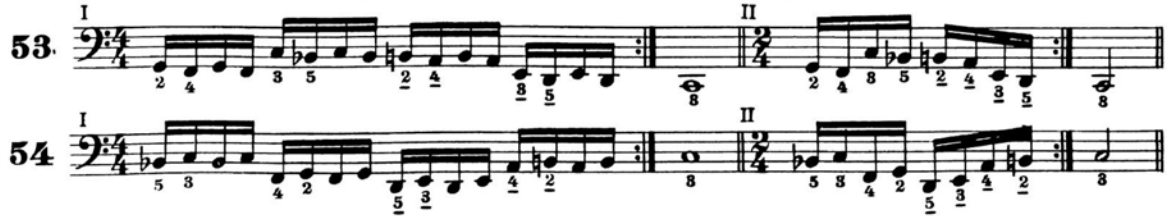
*b*) LA TECNICA DE LA MANO IZQUIERDA.

Según nuestro criterio, la técnica de la mano izquierda está basada en los movimientos alternados de los dedos: 2-4, 3-5 y semejantes.

Aquí damos algunos ejercicios divididos en dos grupos; posición normal y alargamiento. Deben ser estudiados muchas veces seguidamente, empezando en ♩ = 80, hasta llegar gradualmente a los ♩ = 160, y otras.

Con la guía de todos estos modelos, el alumno mismo podrá encontrar otros ejercicios que le ayudarán para alcanzar la meta, facilidad en la ejecución, agilidad perfecta y pleno conocimiento del teclado de los bajos.

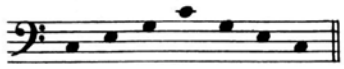
Posición normal:



CROMATICA | *CHROMATIQUE* | CROMATICA

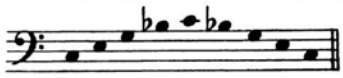
**ARPEGGI** | ***ARPÈGES*** | **ARPEGIOS**

TRIADI MAGGIORI (DO)
*TRIADES MAJEURS (DO)*
MAYORES (DO)

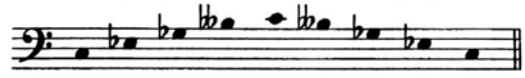


TRIADI MINORI (DO)
*TRIADES MINEURS (DO)*
MENORES (DO)

SETTIME DOMINANTI (DO)
*SEPTIÈMES DOMINANTES (DO)*
SÉPTIMAS DOMINANTES (DO)



SETTIME DIMINUITE (DO)
*SEPTIÈMES DIMINUÉES (DO)*
SÉPTIMAS DISMINUIDAS (DO)



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A nostro avviso la tecnica della mano sinistra è basata sul movimento alternato delle dita 2-4, 3-5 e simili.

Diamo qui di seguito alcuni esercizi divisi in due gruppi: posizione normale, in allargamento. Debbono essere studiati molte volte di seguito partendo da ♩ = 80 per arrivare gradatamente fino a ♩ = 160 e oltre. Sulla scorta di questi modelli lo stesso allievo potrà trovare altri esercizi che lo aiuteranno nel raggiungimento dello scopo: facilità di esecuzione, agilità perfetta e conoscenza della bottoniera dei bassi.

Posizione normale:

*Nous conseillons à l'élève diligent de s'exercer beaucoup dans la recherche de différents doigtés appliqués au même morceau; il aura comme résultat une parfaite connaissance du clavier des basses.*

b) *LA TECHNIQUE DE LA MAIN GAUCHE.*

*Selon nous, la technique de la main gauche est basée sur le mouvement alterné des doigts 2-4, 3-5 et analogues.*

*Nous donnons ci-après quelques exemples divisés en deux groupes: position normale, en écartement. Ils doivent être étudiés bien de fois et de suite en partant de ♩ = 80 pour arriver graduellement jusqu'à ♩ = 160 et outre. En se basant sur ces modèles l'élève même pourra trouver d'autres exercices qui l'aideront dans la réalisation du but: facilité d'exécution, agilité parfaite et connaissance du clavier d'accompagnement.*

*Position normale*:

Aconsejamos a los alumnos estudiosos de ejercitarse mucho con la misma pieza aplicándole diferentes digitaciones. De esta forma se obtendrán resultados magníficos y un perfecto conocimiento del teclado de los bajos.

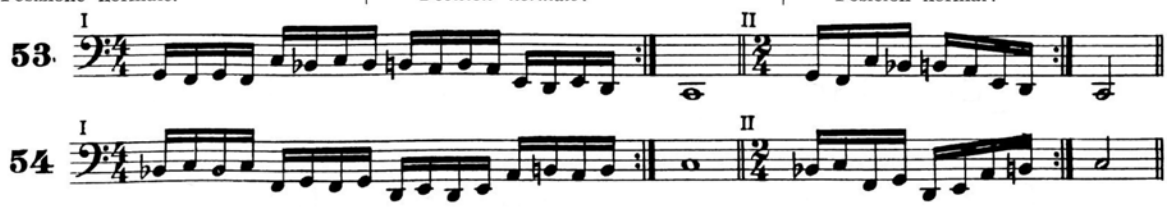
*b*) LA TECNICA DE LA MANO IZQUIERDA.

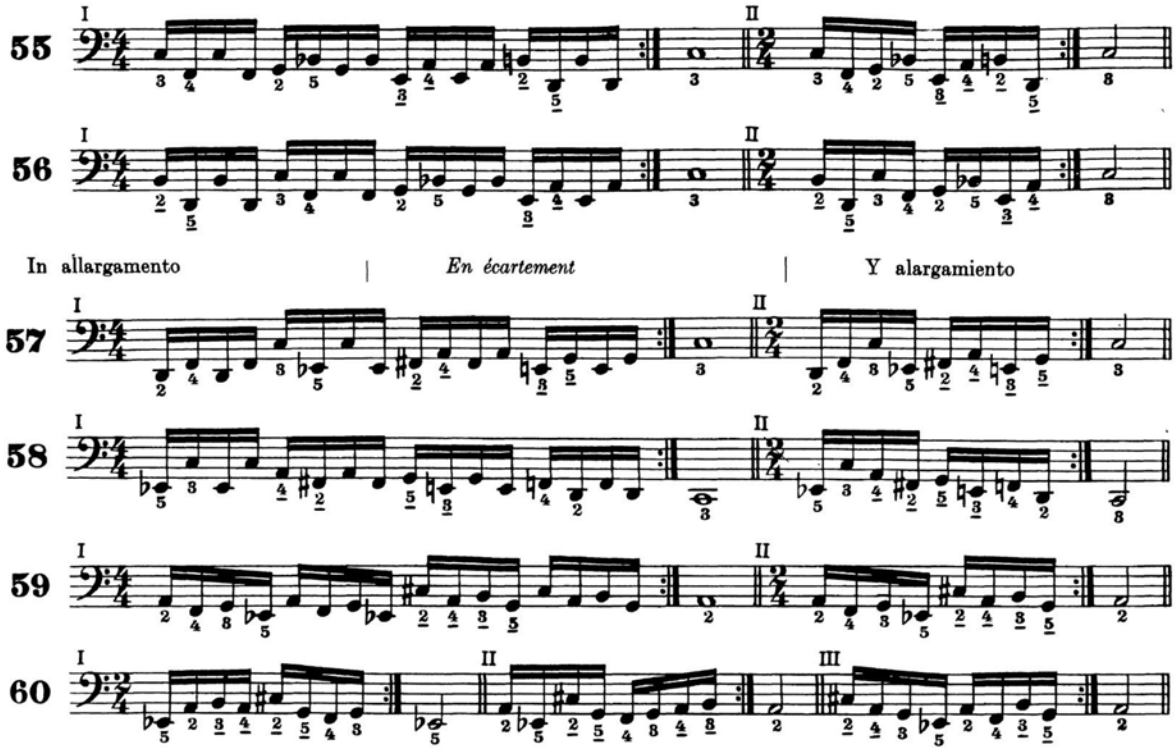
Según nuestro criterio, la técnica de la mano izquierda está basada en los movimientos alternados de los dedos: 2-4, 3-5 y semejantes.

Aquí damos algunos ejercicios divididos en dos grupos; posición normal y alargamiento. Deben ser estudiados muchas veces seguidamente, empezando en ♩ = 80, hasta llegar gradualmente a los ♩ = 160, y otras.

Con la guía de todos estos modelos, el alumno mismo podrá encontrar otros ejercicios que le ayudarán para alcanzar la meta, facilidad en la ejecución, agilidad perfecta y pleno conocimiento del teclado de los bajos.

Posición normal:






## GLI ACCORDI

Diverse combinazioni di bottoni permettono di ottenere, sulla bottoniera dei bassi, alcuni accordi che non esistono tra quelli già predisposti.

*N.B.* – Esistono 3 tipi di fisarmoniche che presentano diversità nella formazione degli accordi di 7ª dominante e di 7ª diminuita:

Dalla diversa combinazione di questi tre tipi derivano istrumenti con accordi disposti anche in altre maniere.

## *LES ACCORDS*

*Différentes combinaisons de claviers permettent d'obtenir, par le clavier d'accompagnement, quelques accords qui n'existent pas parmi ceux déjà prédisposés.*

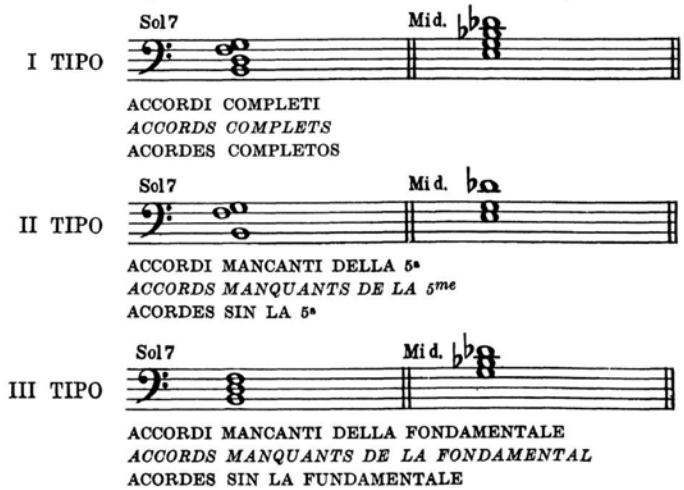
N. B. - *Il existe trois types d'accordéons présentant des différences dans la formation des accords de 7me dominante et de 7me diminuée. La différente combinaison de ces trois types donne des instruments avec des accords disposés même en d'autres manières.*

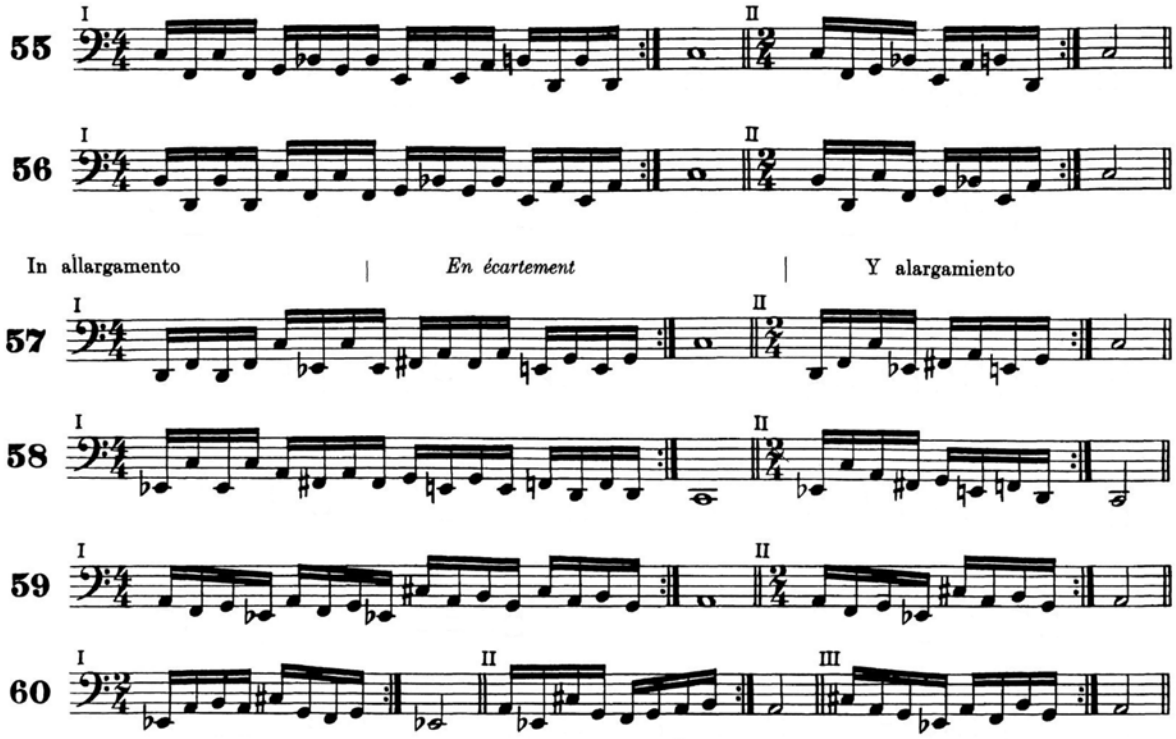
## LOS ACORDES

Diferentes combinaciones de botones permiten, obtener sobre el teclado de los bajos, algunos acordes que no existen entre aquellos que ya se han mencionados.

*N.B.* – Existen tres tipos de acordeones que presentan diversidad en la formación de los acordes de 7ª dominante y de 7ª disminuída.

Como consecuencia de las diversas combinaciones de estos tres tipos, se derivan también instrumentos con acodes dispuestos en otra forma.



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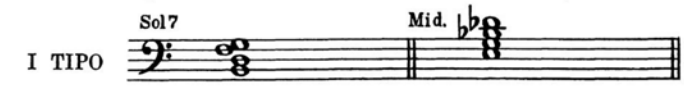



ACCORDI COMPLETI
*ACCORDS COMPLETS*
ACORDES COMPLETOS

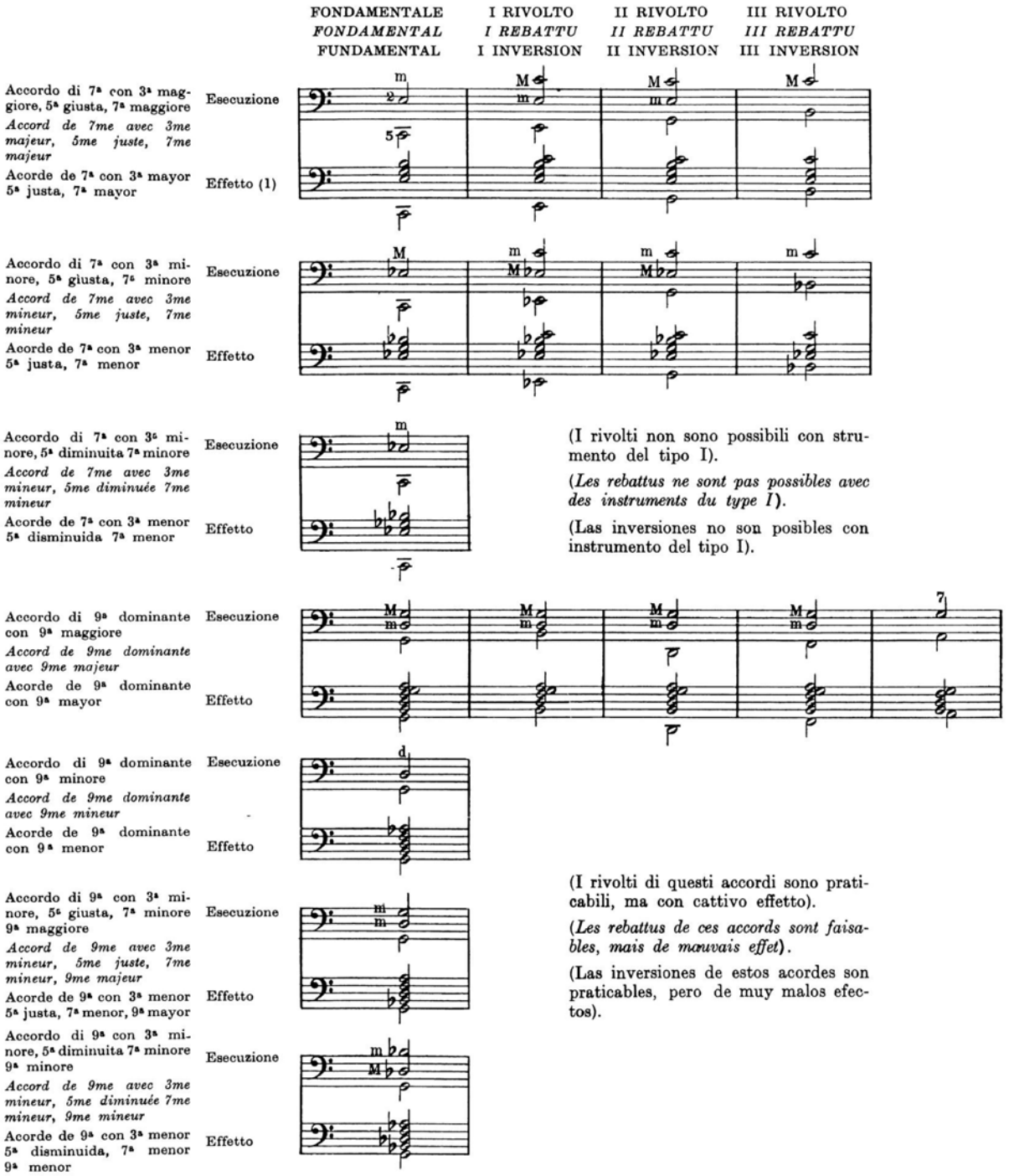
ACCORDI MANCANTI DELLA 5ª
*ACCORDS MANQUANTS DE LA 5me*
ACORDES SIN LA 5ª

ACCORDI MANCANTI DELLA FONDAMENTALE
*ACCORDS MANQUANTS DE LA FONDAMENTAL*
ACORDES SIN LA FUNDAMENTALE

Diamo qui di seguito una tavola delle combinazioni possibili con strumenti di tipo I:

*Nous donnons ci-après un tableau des combinaisons possibles avec un instrument du type I:*

A continuación exponemos un tabla con las combinaciones posibles en los instrumentos del tipo I:




(I rivolti non sono possibili con strumento del tipo I).

(*Les rebattus ne sont pas possibles avec des instruments du type I*).

(Las inversiones no son posibles con instrumento del tipo I).

(I rivolti di questi accordi sono praticabili, ma con cattivo effetto).

(*Les rebattus de ces accords sont faisables, mais de mauvais effet*).

(Las inversiones de estos acordes son praticables, pero de muy malos efectos).

(1) Per effetto, intendiamo le note componenti l'accordo senza riferirci ai loro raddoppi ed alla loro disposizione nelle diverse ottave.

(1) *Par effet nous entendons les notes composant l'accord sans nous référer à leusr redoublements et à leur disposition dans les différentes octaves.*

(1) Por efecto se entiende las notas que forman el acorde, sin referirse a su duplicación y a su disposición en las diferentes octavas.

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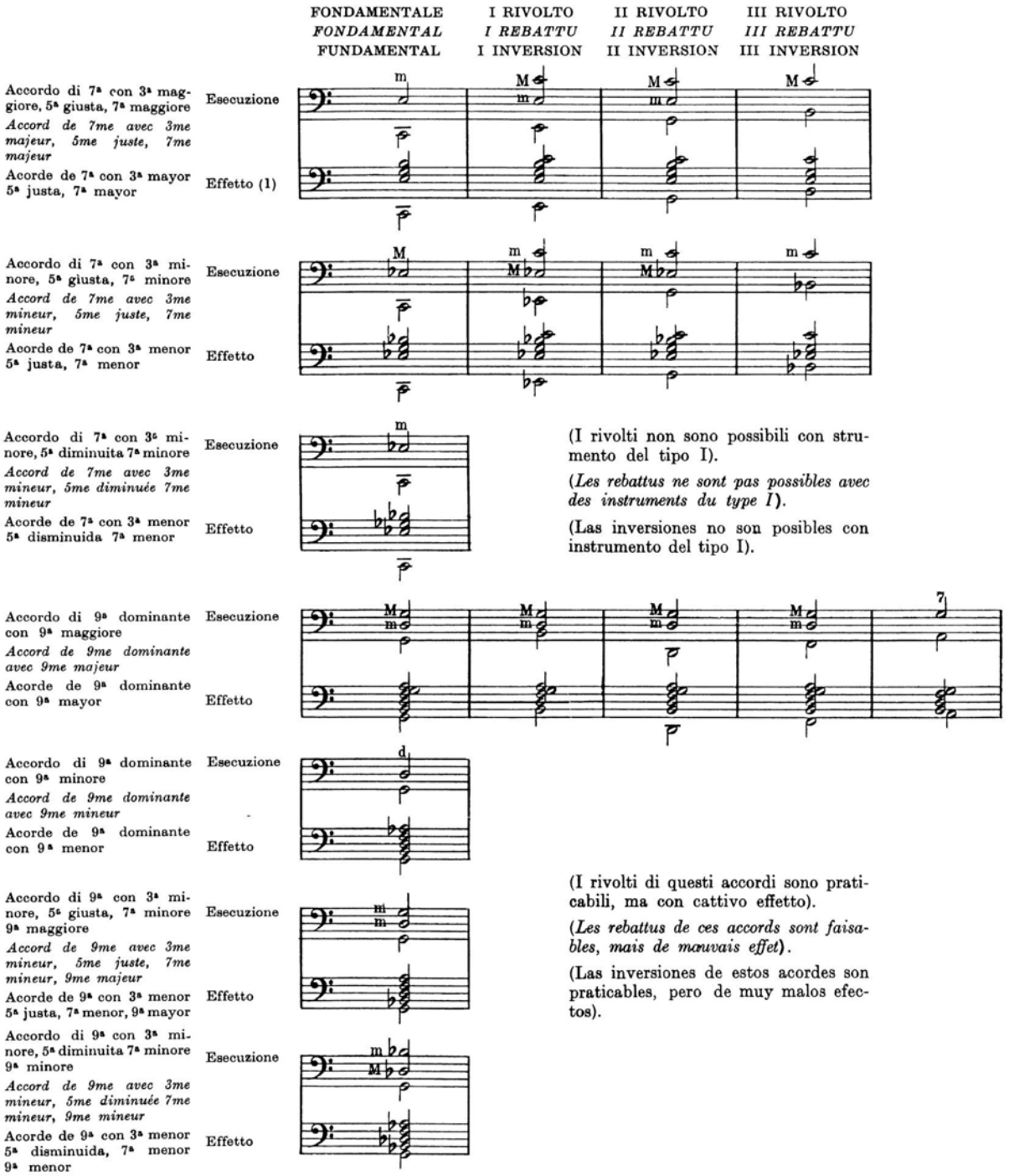


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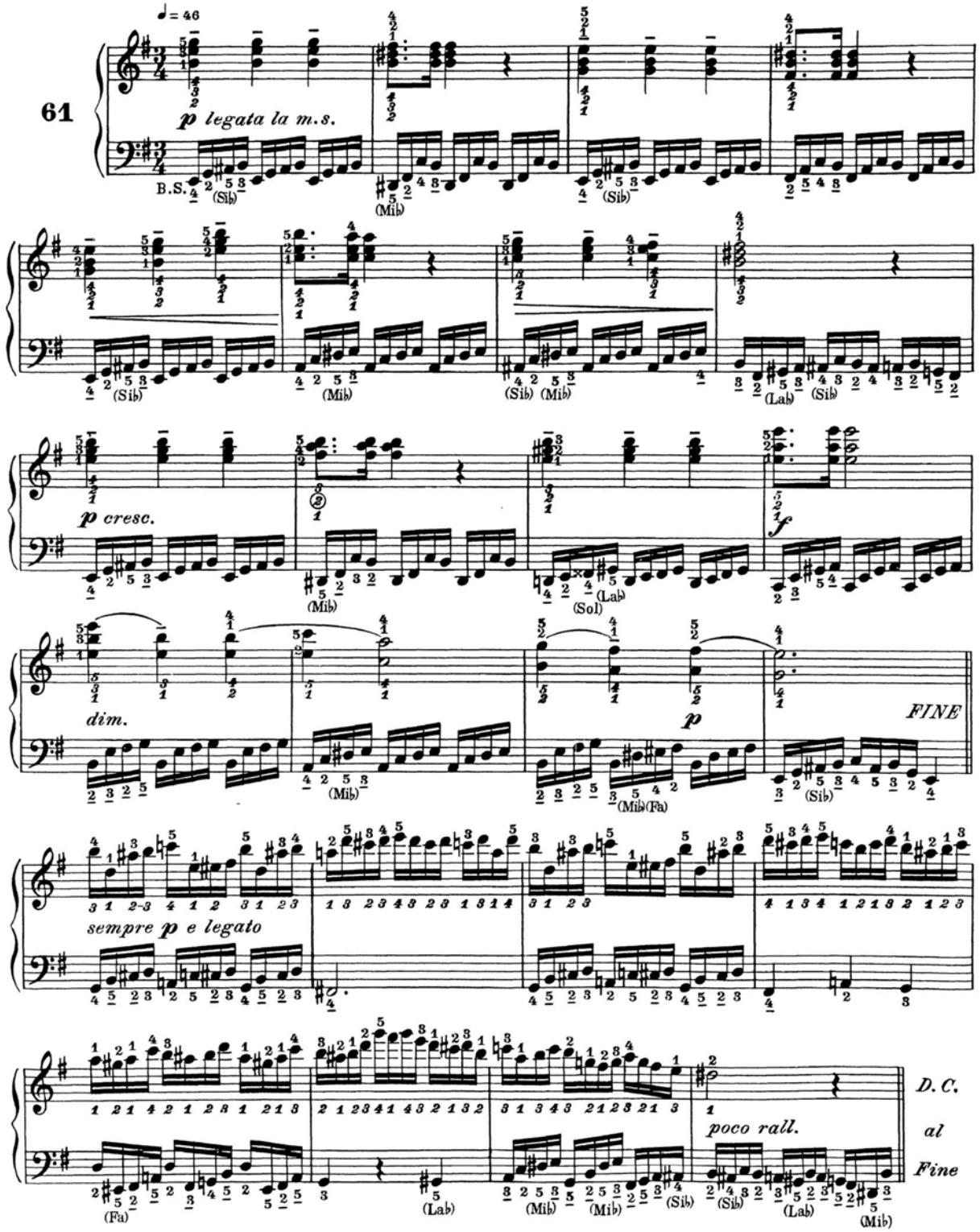
**TRE STUDI RIASSUNTIVI** | ***TROIS ÉTUDES RÉCAPITULATIVES*** | **TRES ESTUDIOS RECAPITULATIVOS**



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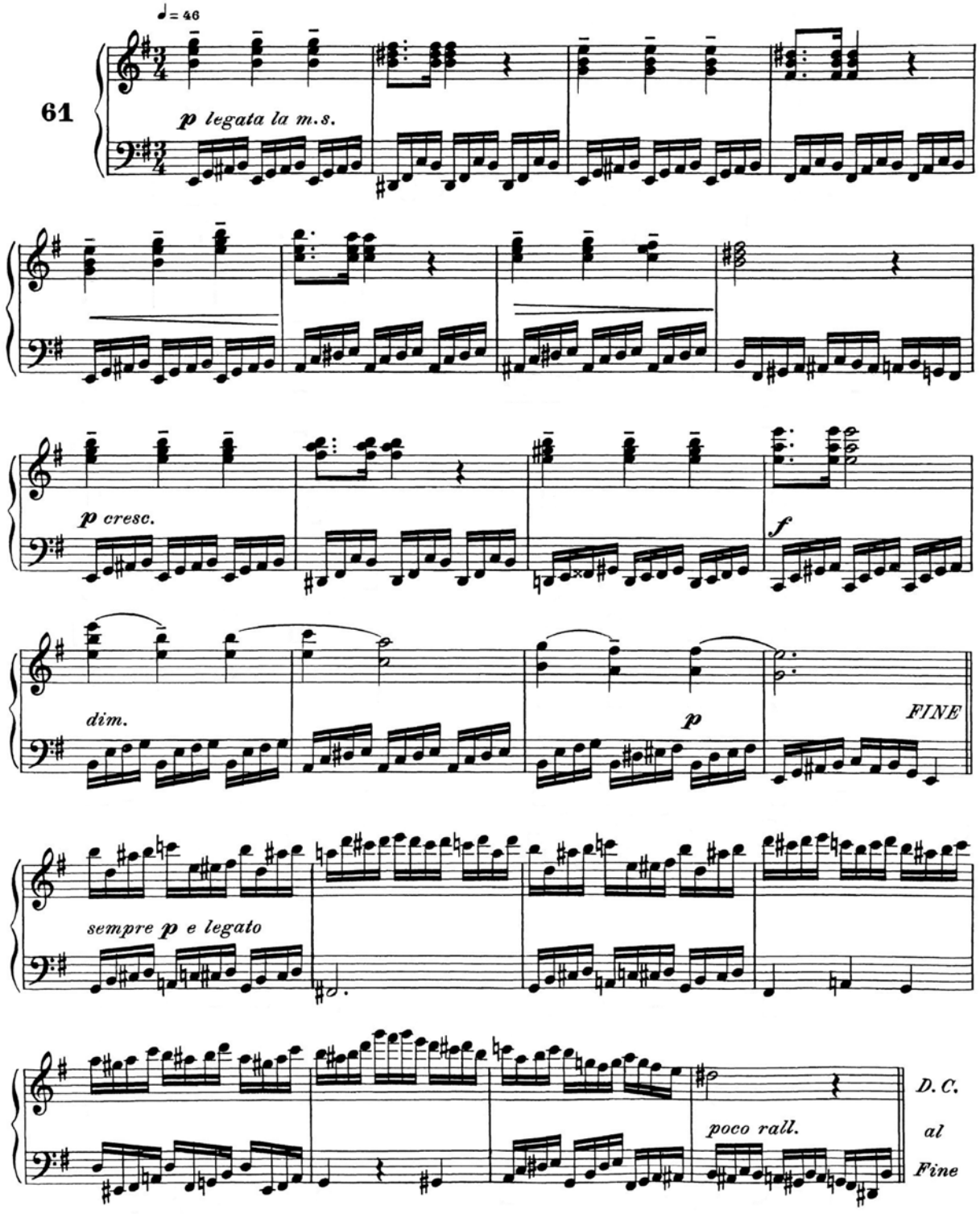
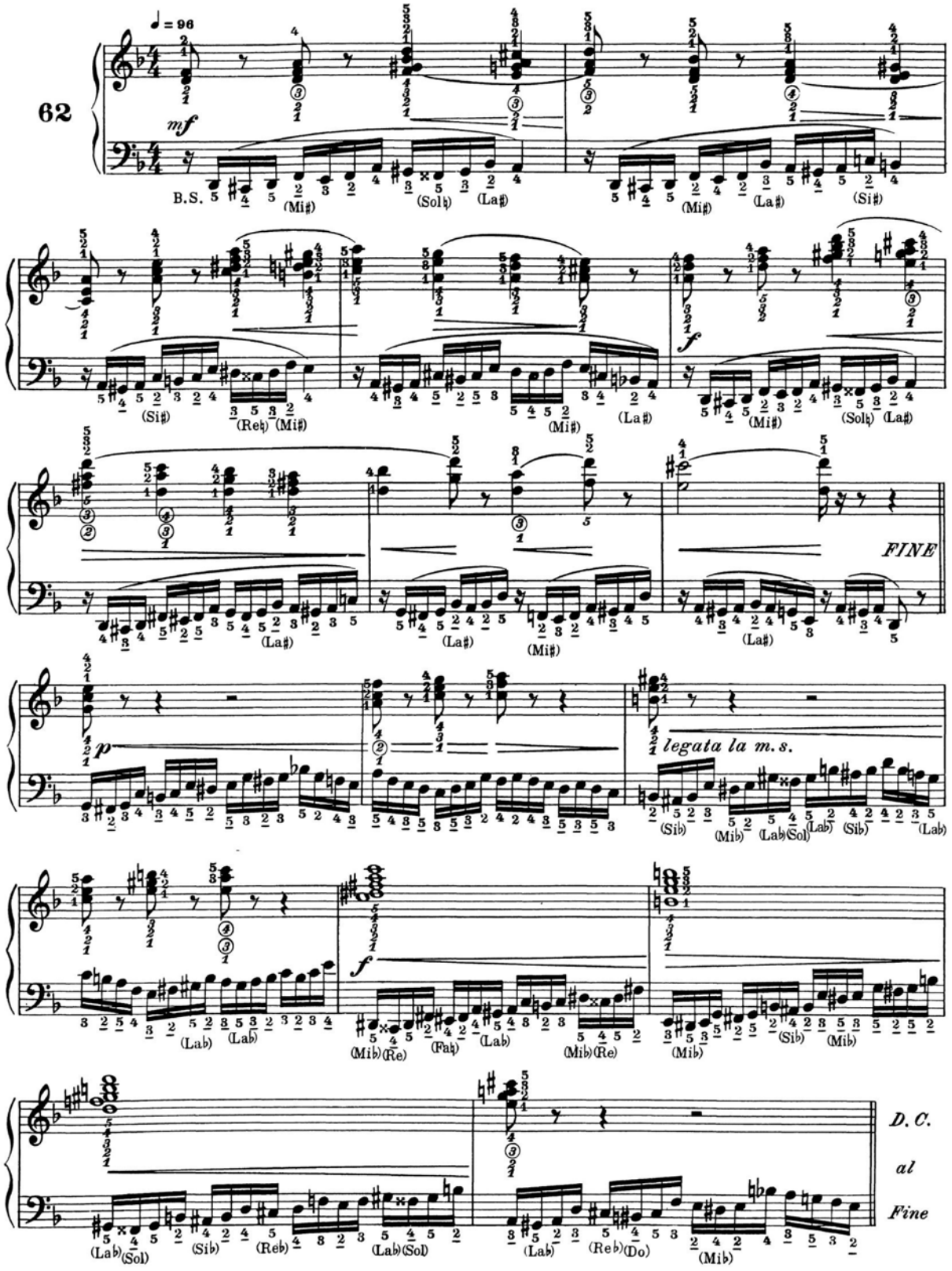
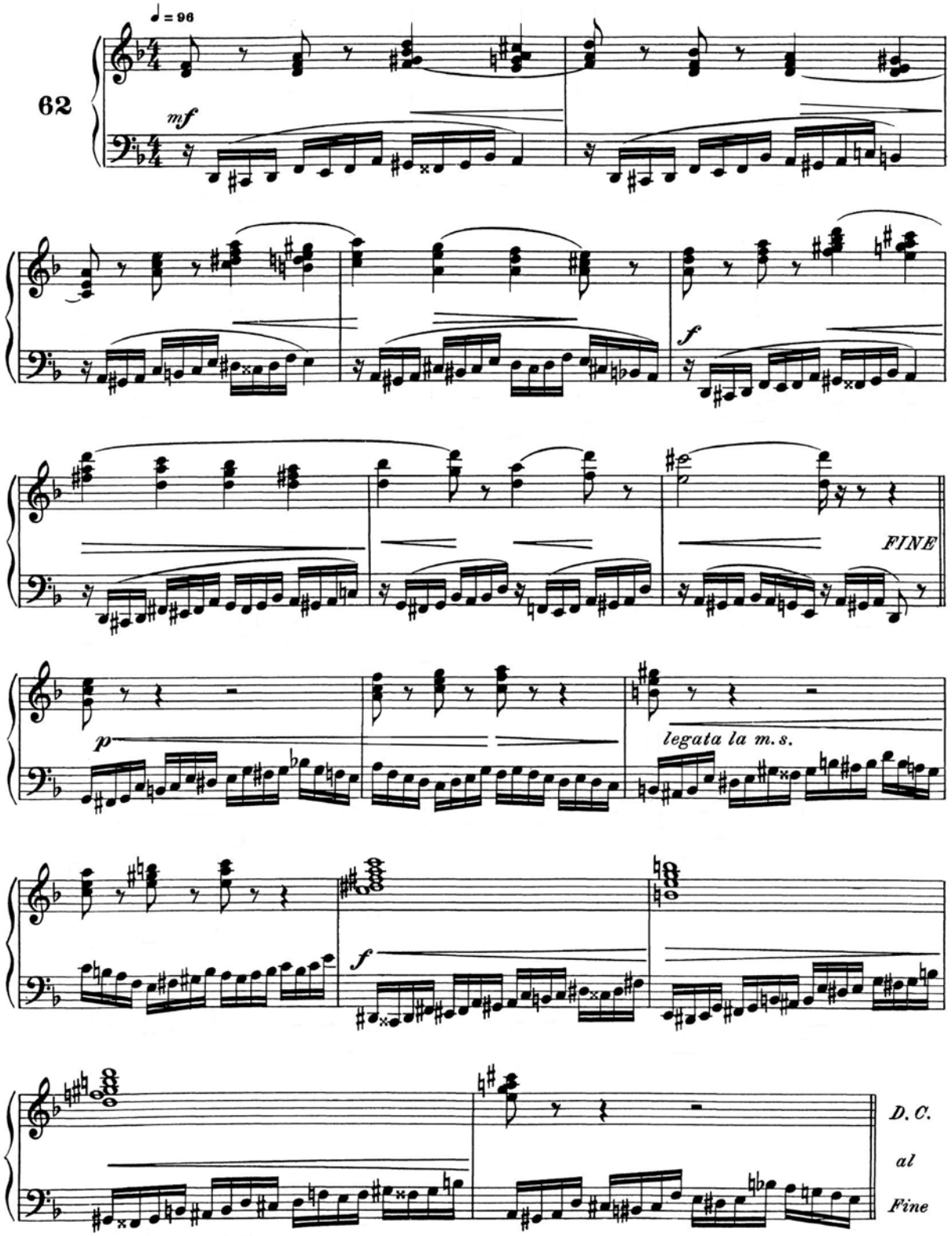



62
♩ = 96
mf
B.S.
(Mi♯)
(Sol♮)
(La♯)
(Si♯)
(Re♮)
(Mi♯)
f
FINE
p
legata la m.s.
(Sib)
(Mib)
(Lab)
(Sol)
(Fab)
(Re)
(Reb)
(Do)
D. C.
al
Fine


62
♩ = 96
mf
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legata la m.s.
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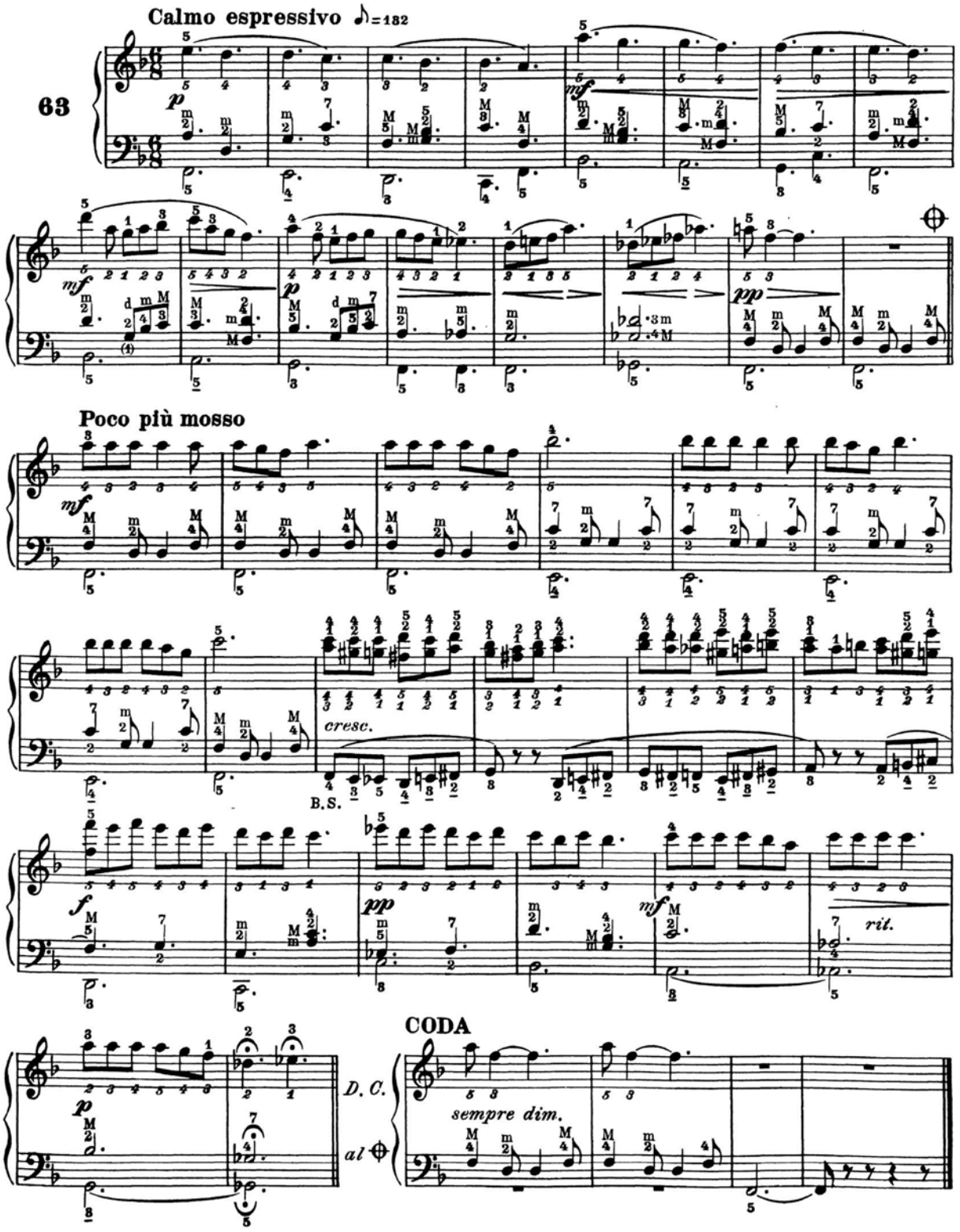
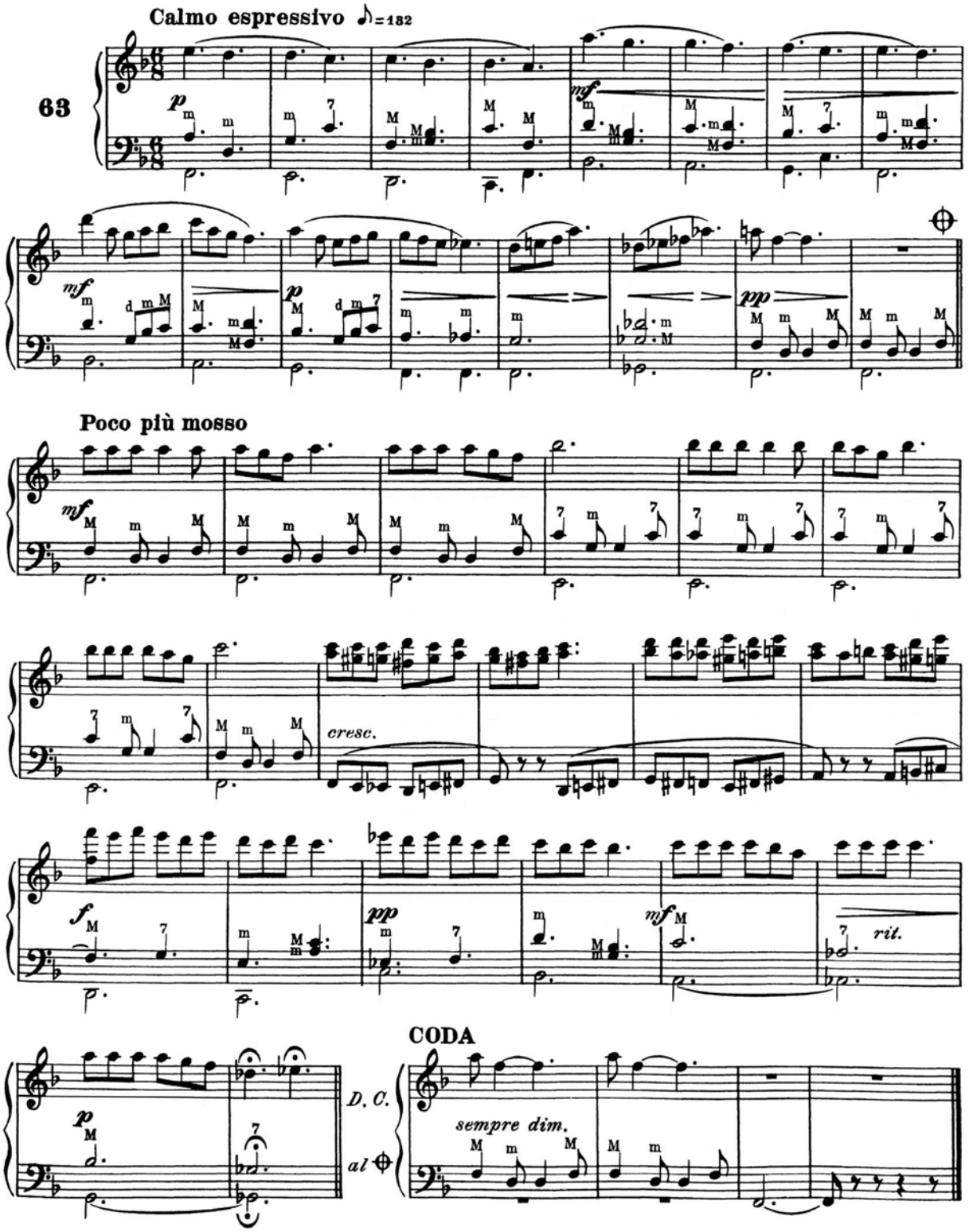
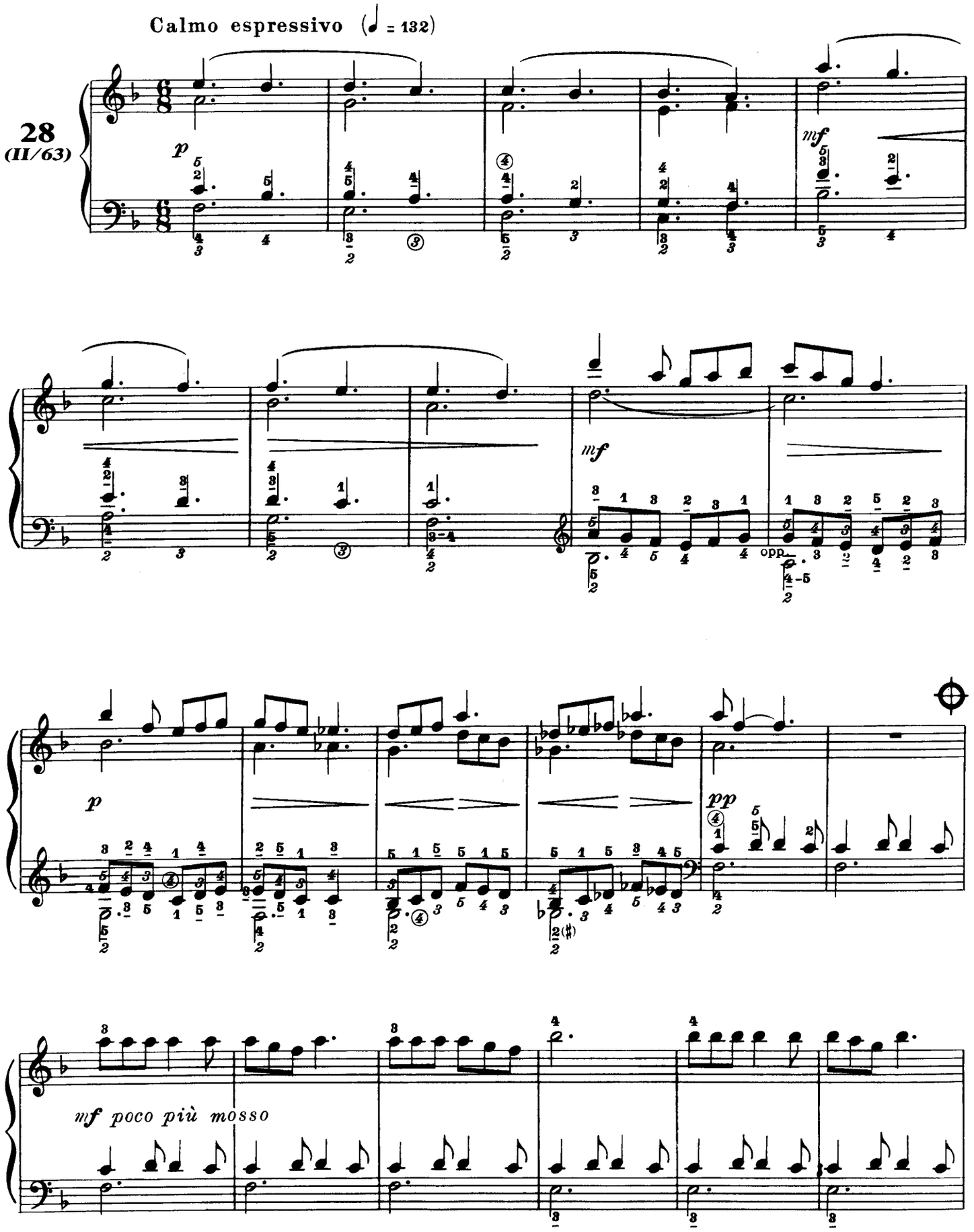
D. C.
al
Fine


Calmo espressivo ♪=132
63
Poco più mosso
cresc.
B.S.
rit.
CODA
sempre dim.
D. C.
al

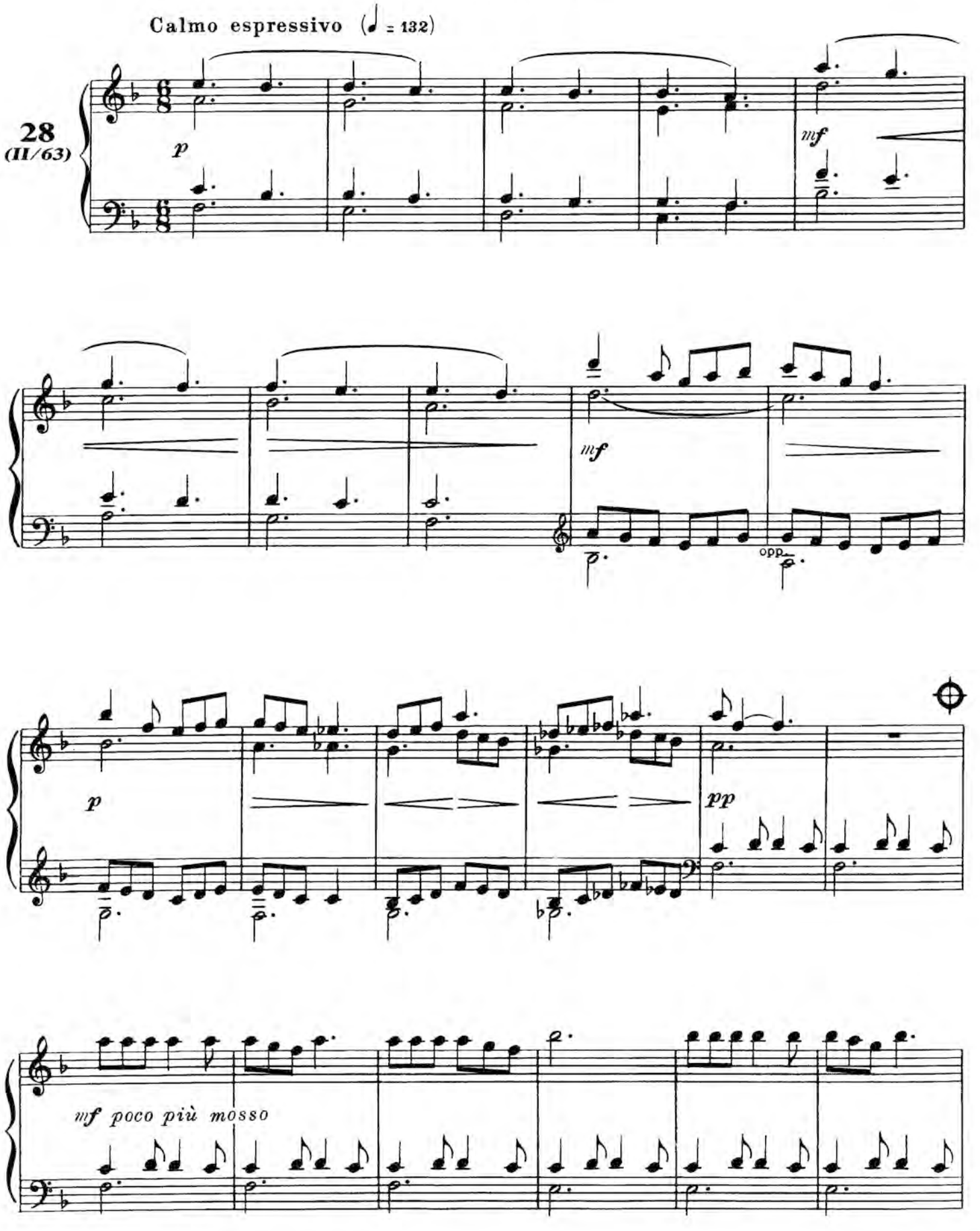
**BARCAROLA** *BARCAROLLE* **BARCAROLA**

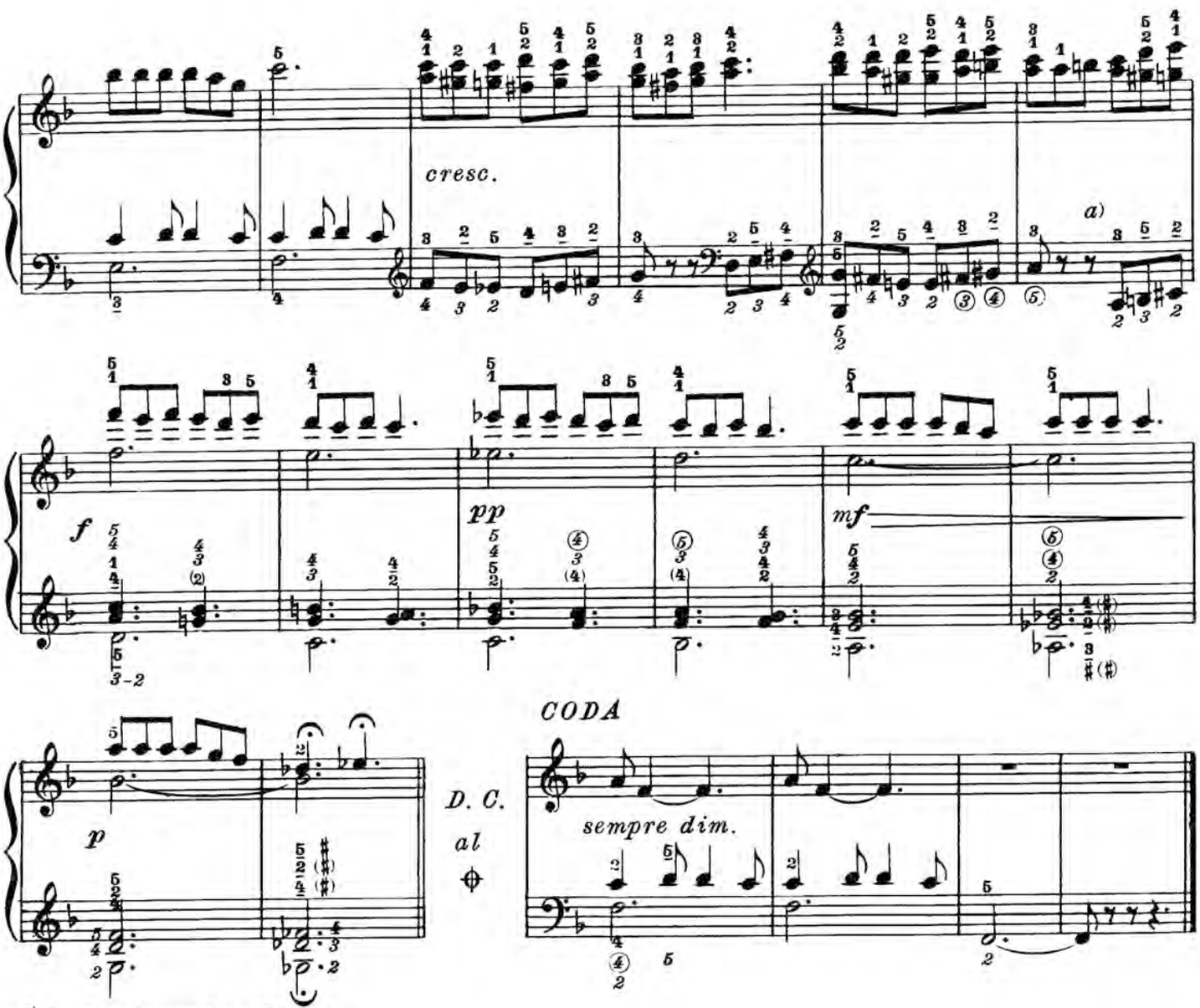


# BARCAROLA

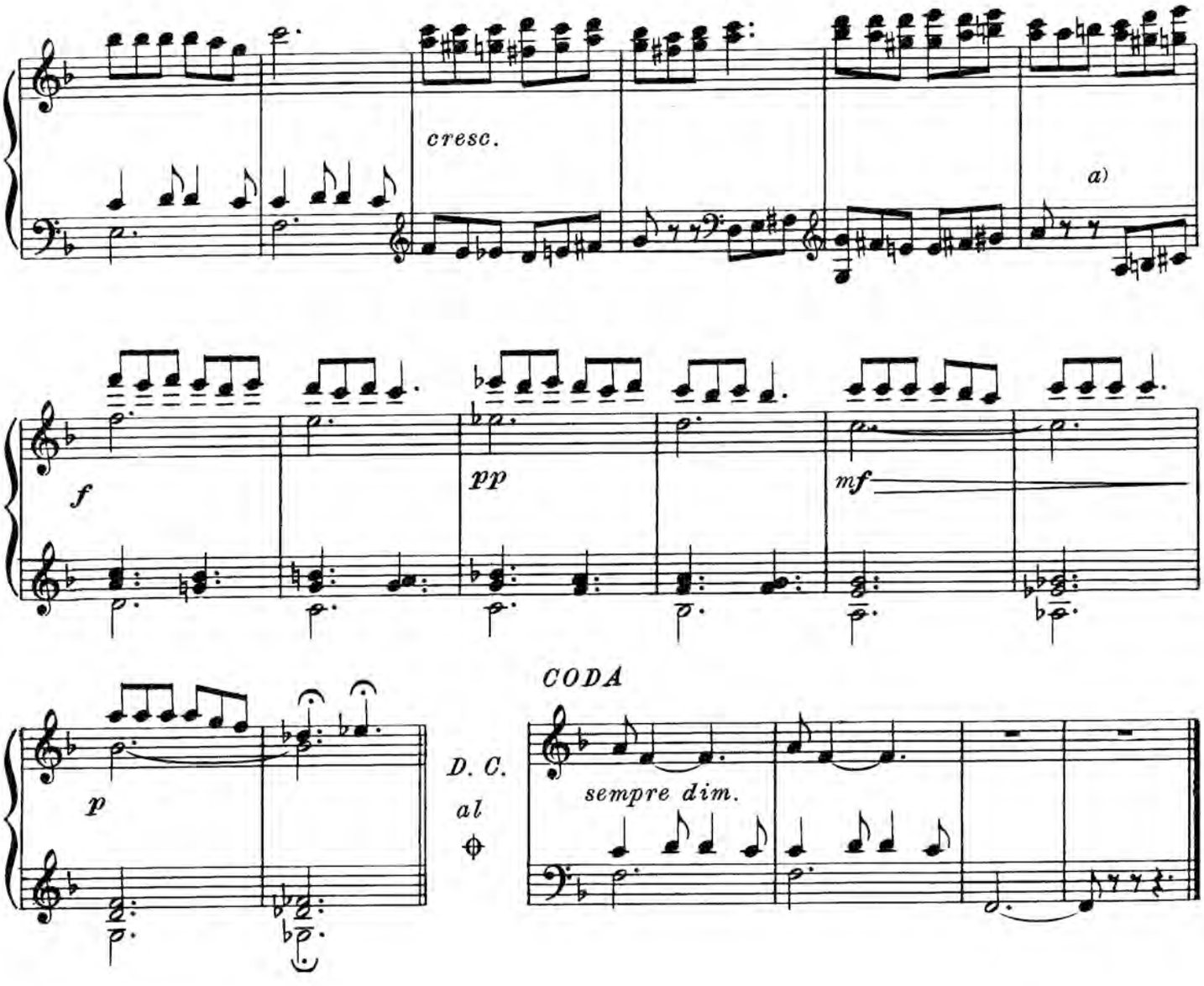


# *BARCAROLA*






a) Per Fise incomplete 8va sotto




a) Per Fise incomplete 8va sotto

# CAPITOLO V

## POLIFONIA

Sulla fisarmonica è impossibile far sì che una parte sovrasti il complesso polifonico; ciò nonostante, tenendo nella dovuta considerazione quanto esponiamo qui di seguito, si possono ottenere esecuzioni di molto pregio.

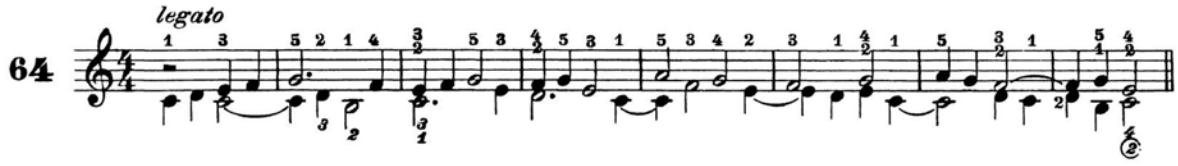
1) MODO DI SCRIVERE.

Quando due parti sono da eseguirsi con una sola mano, si scrivono su di un solo rigo; l'una con le gambette in giù, l'altra con le gambette in su.

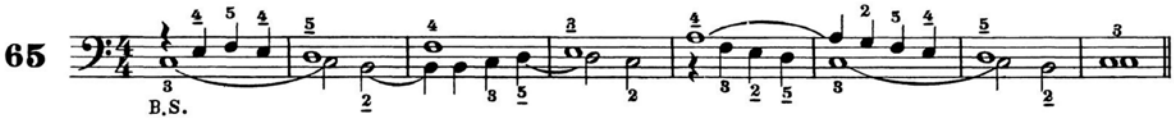
Ecco due esempi dimostrativi:

(*N. B.* - Tutti gli esercizi che seguono devono essere eseguiti molto legati).

Mano destra




Mano sinistra



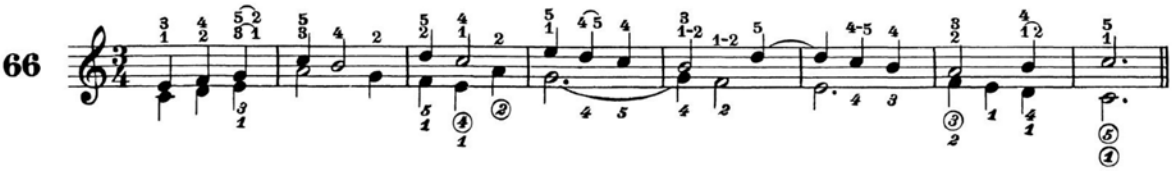

2) ACCORGIMENTI TECNICI PER L'ESECUZIONE.

SOSTITUZIONE DELLE DITA SULLO STESSO TASTO.

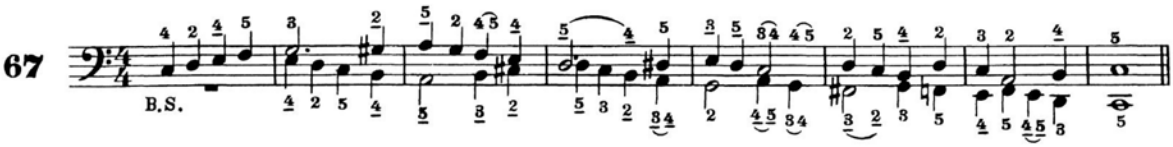
È questo uno degli accorgimenti necessari per ottenere l'esecuzione legata, condizione indispensabile per ben eseguire questo genere di musica:

Ecco qualche esempio:

Mano destra




Mano sinistra




# *CHAPITRE V*

## *POLYPHONIE*

*Il est impossible sur l'accordéon qu'une partie puisse dominer l'ensemble polyphonique; néanmoins, à bien considérer ce que nous exposons ci-après, on peut obtenir des exécutions de haute valeur.*

1) *MANIÈRE D'ÉCRIRE.*

*Lorsqu'on doit exécuter deux parties avec une seule main, on les écrit sur une seule ligne, dont l'une avec les jambettes en bas, l'autre avec les jambettes en haut. Voici deux exemples démonstratifs:*

(N. B. - *Tous les exercices suivants doivent être exécutés bien liés*).

*Main droite*

*Main gauche*

2) *EXPÉDIENTS TECHNIQUES POUR L'EXÉCUTION.*

*SUBSTITUTION DES DOIGTS SUR LA MÊME TOUCHE.*

*C'est un des expédients nécessaires pour obtenir l'exécution liée, condition indispensable pour bien exécuter ce genre de musique. Voici quelques exemples:*

*Main droite*

*Main gauche*

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## POLIFONIA

En el acordeón es imposible que una parte pueda dominar el conjunto polifónio: pero no obstante, teniendo la debida consideración de cuanto exponemos a continuación, se pueden obtener ejecuciones de mucho valor.

1) MANERA DE ESCRIBIR.

Cuando se han de ejecutar dos partes con una sola mano, se escribe en un solo pentagrama, en una de las partes se colocan los palos verticales de las notas hacia abajo, y en la otra parte se colocan los palos de las notas hacia arriba. He aquí dos ejemplos demostrativos:

(*N. B.* - Todos los ejercicios siguintes deben ser ejecutados ligándolos bien.)

Mano derecha

Mano izquierda

2) DATOS TECNICOS PARA LA EJECUCION.

SUBSTITUCION DE LOS DEDOS SOBRE LA MISMA TECLA.

Este es uno de los detalles técnicos muy necesario para obtener la ejecución ligada, condición indispensable para ejecutar bien este género de música.

He aquí algunos ejemplos:

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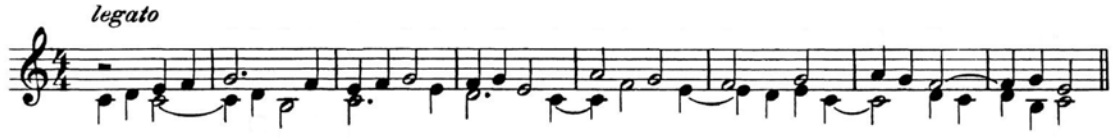
Mano destra

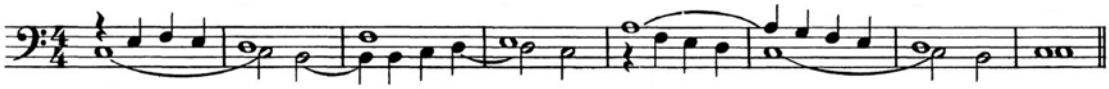
*legato*

64



Mano sinistra

65



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È questo uno degli accorgimenti necessari per ottenere l'esecuzione legata, condizione indispensabile per ben eseguire questo genere di musica:

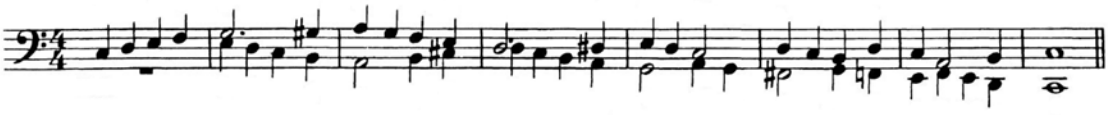
Ecco qualche esempio:

Mano destra

66

Mano sinistra

67



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He aquí algunos ejemplos:

Mano derecha

Mano izquierda

3) STRISCIATO DELLE DITA.

*a) Mano destra.* Abbiamo già visto al Cap. XIV del I Vol. come sia necessario strisciare il pollice per eseguire terze e seste legate, ora aggiungiamo che spesso si rende necessario anche lo strisciato di altre dita. Lo strisciato è sempre molto agevole da tasto nero a tasto bianco, mentre è quasi impossibile viceversa.

Esercizio:

3) *GLISSEMENT DES DOIGTS.*

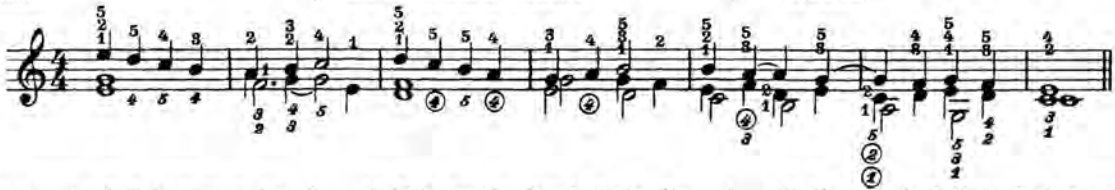
a) Main droite. *Nous avons déjà vu au Chap. XIV du Vol. I comme il soit nécessaire glisser le pouce pour exécuter des tierces et sixtes liées; maintenant nous ajoutons qu'il est souvent nécessaire le glissement d'autres doigts aussi. Le glissement est toujours bien facile de la touche noire à la touche blanche, tandis qu'il est presque impossible le contraire. Exercice:*

3). GLISÁDO DE LOS DEDOS.

*a) Mano derecha.* Ya hemos visto en el Capítulo XIV del Volumen I como se debe glisar el pulgar para ejecutar las terceras y sextas ligadas. Ahora agregamos, que es frecuentemente necesario el glisado con los otros dedos también. El glisado es fácil cuando se pasa de la tecla negra a la tecla blanca, mientras que resulta casi imposible cuando es al contrario.

Ejercicio:

**68**

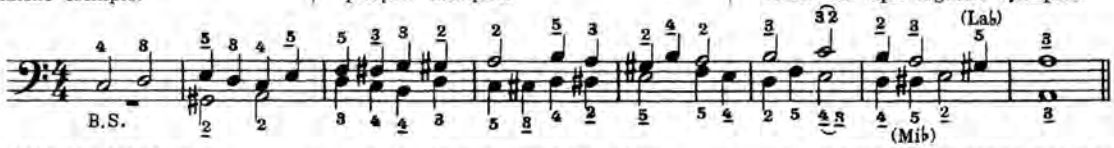


*b) Mano sinistra.* Sulla bottoniera dei bassi è agevole lo strisciato quando il dito passa da un contrabbasso ad un basso fondamentale; è invece molto scomodo in altri modi, pur essendo praticabile. Ecco qualche esempio:

b) Main gauche. *Sur le clavier d'accompagnement le glissement est facile lorsque le doigt passe d'une contrebasse à une basse fondamentale; il est au contraire bien gênant en d'autres manières, tout en étant praticable. Voici quelques exemples:*

*b) Mano izquierda.* Sobre los botones de los bajos el glisado es fácil cuando el dedo pasa de un contrabajo a un bajo fundamental; resultando bastante molesto cuando se ha de hacer al contrario, pero a pesar de todo es practicable. He aquí algunos ejemplos:

**69**




4) ACCAVALLAMENTI.

*a) Mano destra.* È valido quanto s'è detto al Cap. II. Par. *A* e *B* a proposito delle note doppie.

*b) Mano sinistra.* Anche sulla bottoniera è possibile l'accavallamento specie tra 2° e 3° dito. Non è di grandi risorse, però unitamente agli altri accorgimenti, può tornare molto utile.

*N.B.* – Torna spesso utile alla mano sinistra l'abbassare due bottoni vicini con lo stesso dito, lasciando agli altri la possibilità di legare anche nel caso di consideravoli allargamenti, come avviene nel seguente esempio:

4) *SUPERPOSITIONS DES DOIGTS.*

a) Main droite. *Se régler d'après ce qu'on a dit au Chap. II. Par. A et B au sujet des notes doubles.*

b) Main gauche. *Même sur le clavier la superposition, est possible, surtout entre le 2me et le 3me doigt: ce n'est pas de grandes ressources, mais elle peut se rendre très utile avec les autres expédients.*

N.B. – *Il est souvent utile à la main gauche de baisser deux boutons voisins avec le même doigt, en laissant aux autres la possibilité de lier, meme dans le cas d'écartements considérables, comme il arrive dans l'exemple suivant:*

4) SUPERPOSICIONES DE LOS DEDOS.

*a) Mano derecha.* Ajustarse a lo que ya se ha dicho en el Cap. II. Párrafo A y B, con respecto a las notas dobles.

*b) Mano izquierda.* También es posible la superposición sobre los botones de los bajos, especialmente entre los dedos 2° y 3°. No es un gran recurso, pero unido a los demás detalles técnicos, puede ser de gran utilidad.

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**70**

Il Canone o Imitazione è un genere di composizione musicale così chiamato per la ripetizione esatta o approssimativa di un tema melodico proposto da una parte della composizione.

Quando la ripetizione della melodia proposta si mantiene esatta dall'inizio alla fine la composizione prende il nome di Canone, quando invece l'imitazione è tale ma approssimativa, si ha l'imitazione libera.

*La Règle ou l'Imitation est un genre de composition musicale ainsi dénommée pour la répétition exacte ou approximative d'un thème mélodique proposé par une partie de la composition.*

*Lorsque la répétition de la mélodie proposée reste exacte du commencement à la fin, la composition prend le nom de règle; si, au contraire, l'imitation n'est pas telle, mais approximative, on a l'imitation libre.*

El Canon ó Imitación es un género de composición musical, así llamado por la repetición exacta o aproximada de un tema melódico dado en una parte de la composición.

Cuando la repetición de la melodía propuesta se mantiene con exactitud desde el principio hasta el fin, la composición toma el nombre de Canon; pero si la imitación no es exacta, pero sí aproximada, entonces se le llama imitación libre.

3) STRISCIATO DELLE DITA.

*a) Mano destra.* Abbiamo già visto al Cap. XIV del I Vol. come sia necessario strisciare il pollice per eseguire terze e seste legate, ora aggiungiamo che spesso si rende necessario anche lo strisciato di altre dita. Lo strisciato è sempre molto agevole da tasto nero a tasto bianco, mentre è quasi impossibile viceversa.

Esercizio:

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Ejercicio:

**68**

*b) Mano sinistra.* Sulla bottoniera dei bassi è agevole lo strisciato quando il dito passa da un contrabbasso ad un basso fondamentale; è invece molto scomodo in altri modi, pur essendo praticabile. Ecco qualche esempio:

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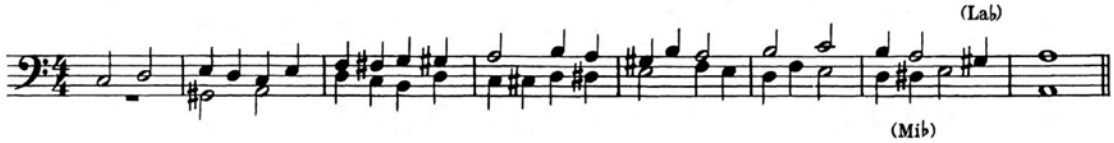
**69**

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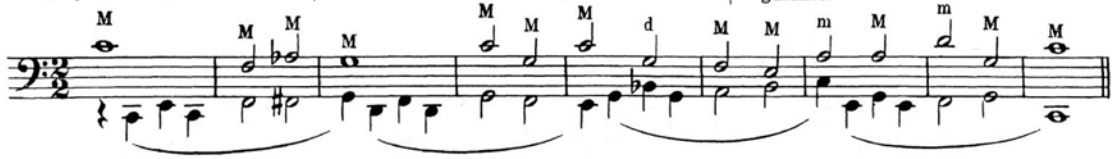
**70**

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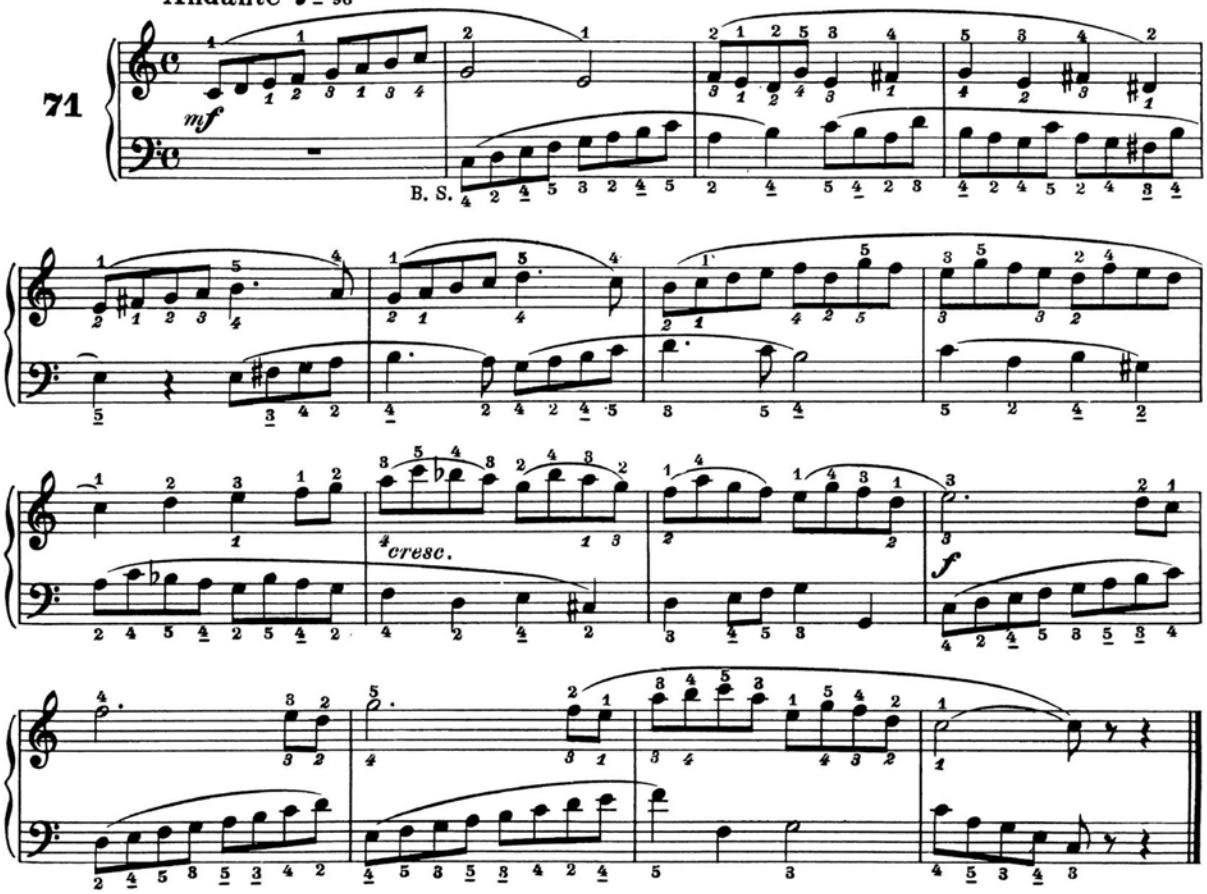
## PRELUDIO *PRÉLUDE* PRELUDIO

71

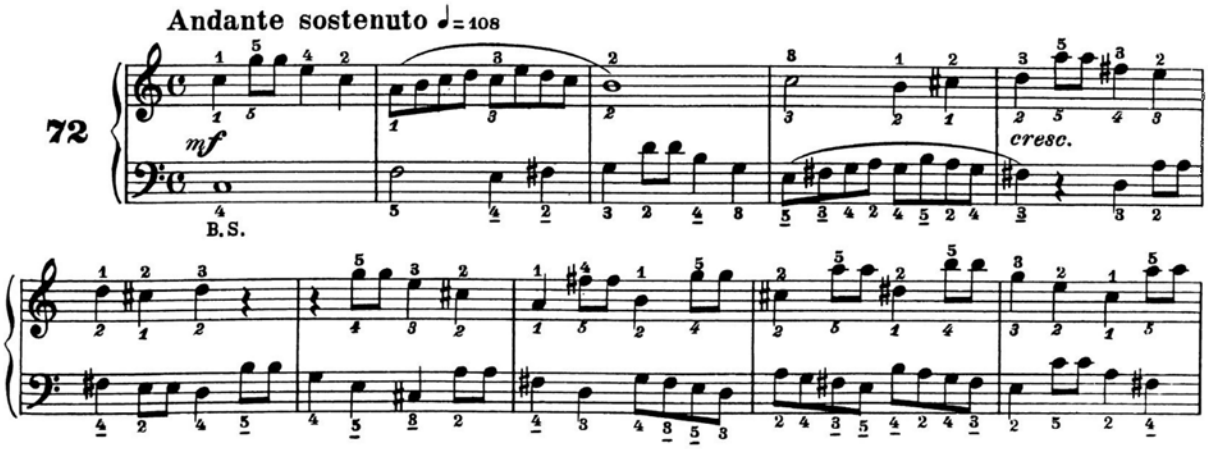
Andante ♩= 96



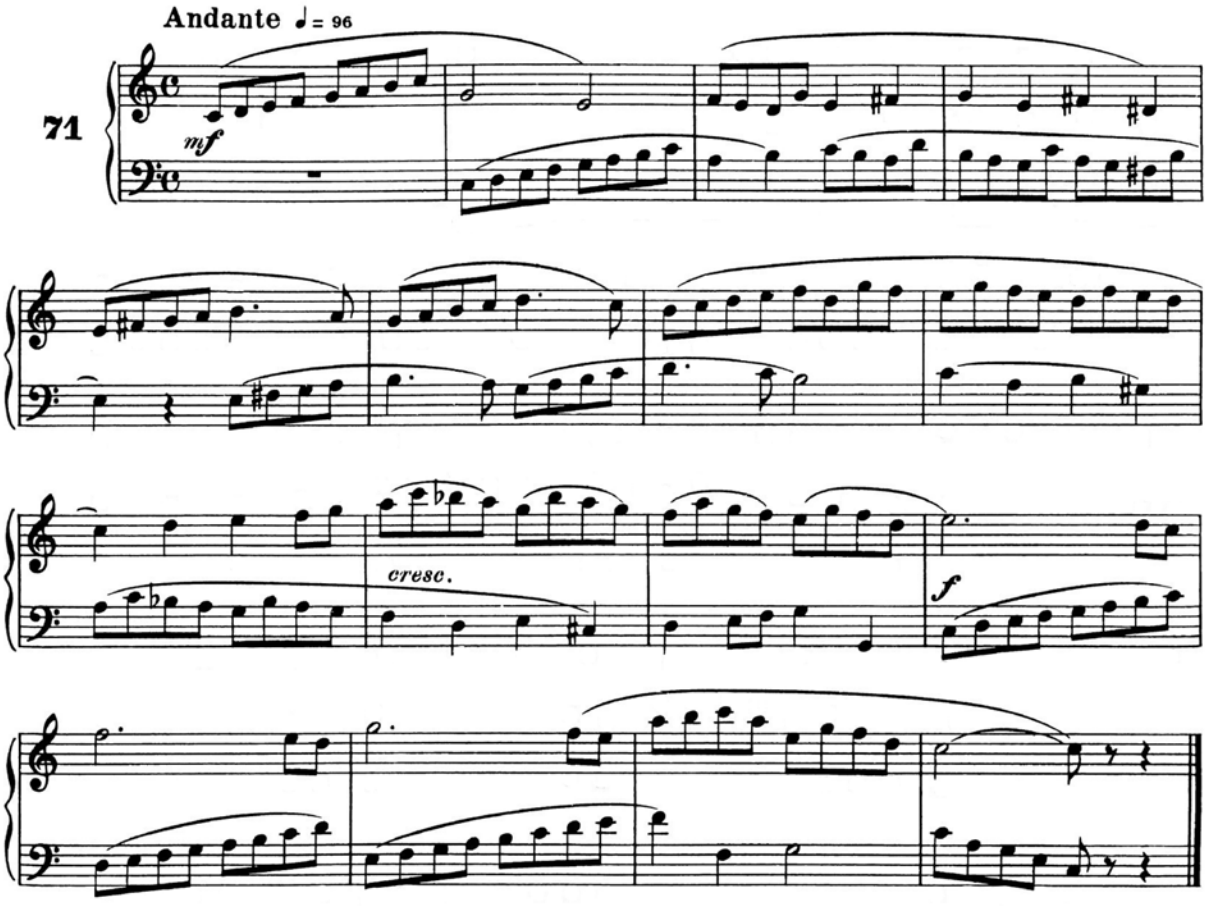

## IMPROVVISO *IMPROVVISO* IMPROVISACION

72

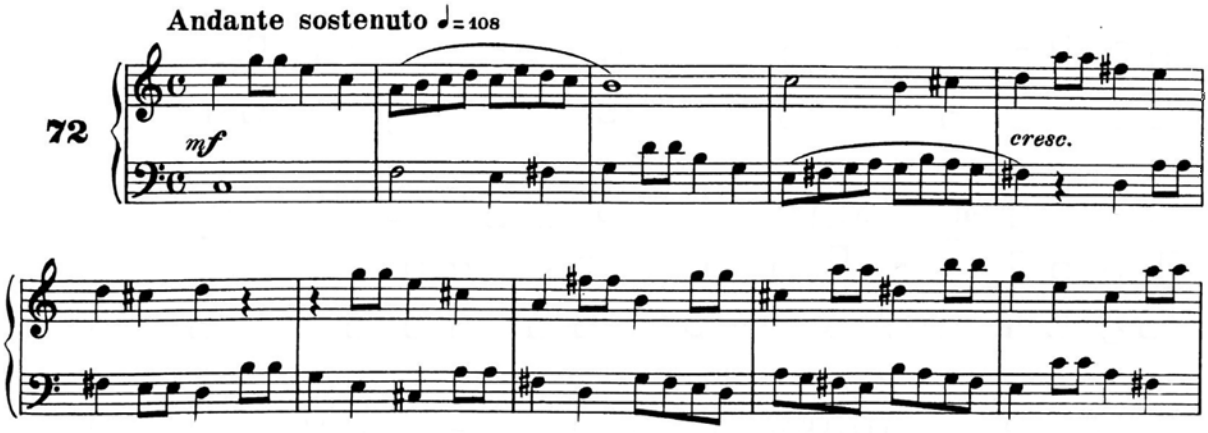
Andante sostenuto ♩= 108

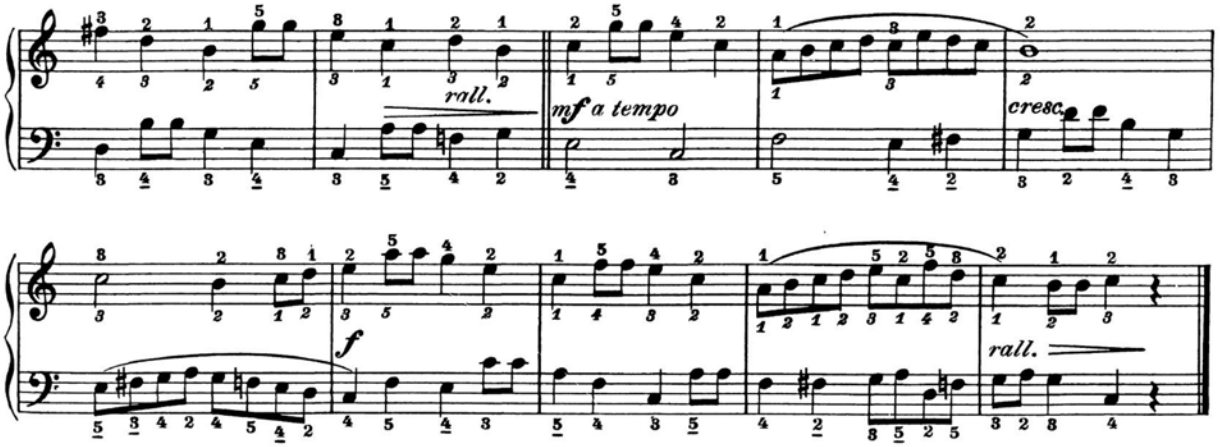


**PRELUDIO** *PRÉLUDE* **PRELUDIO**

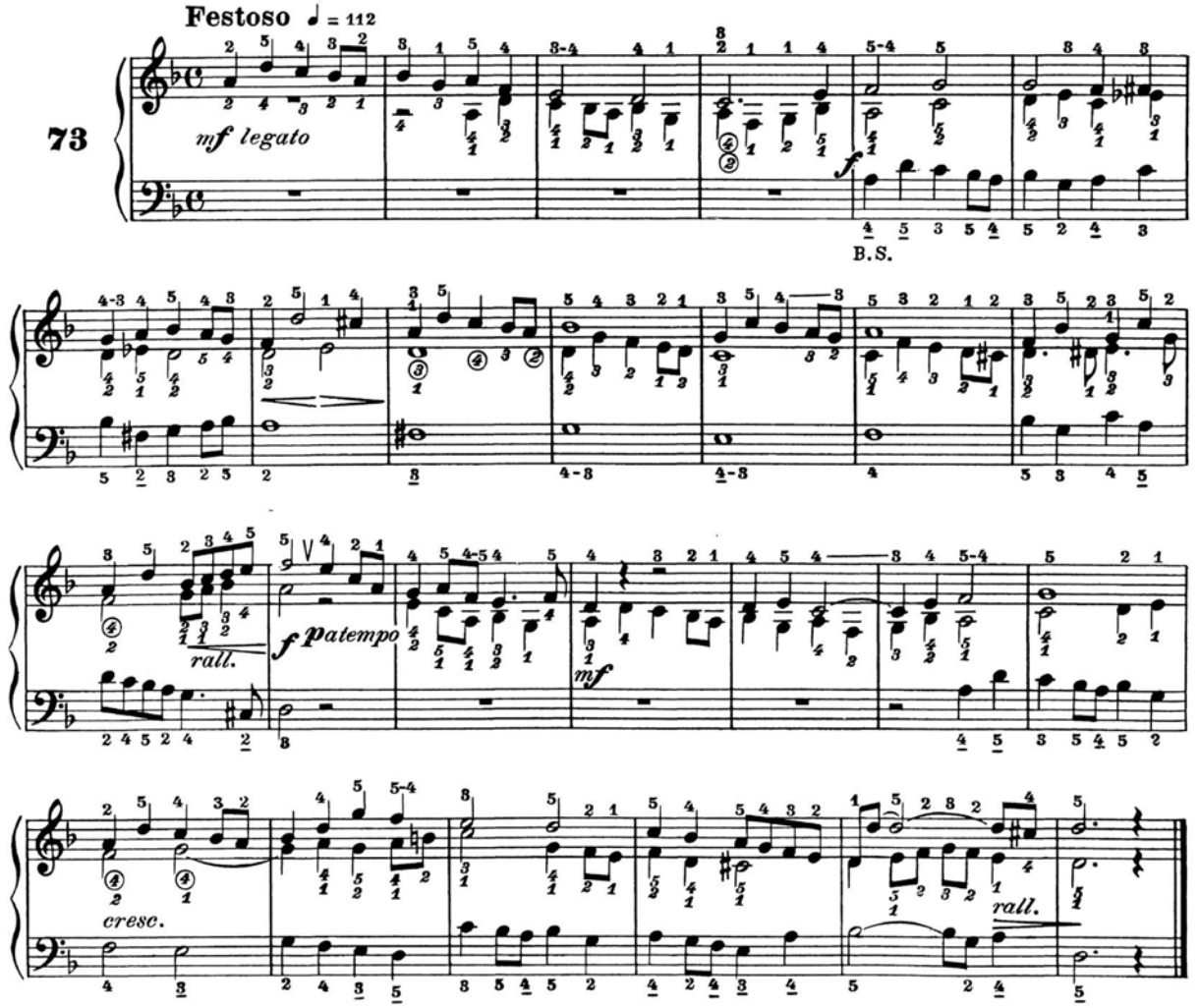


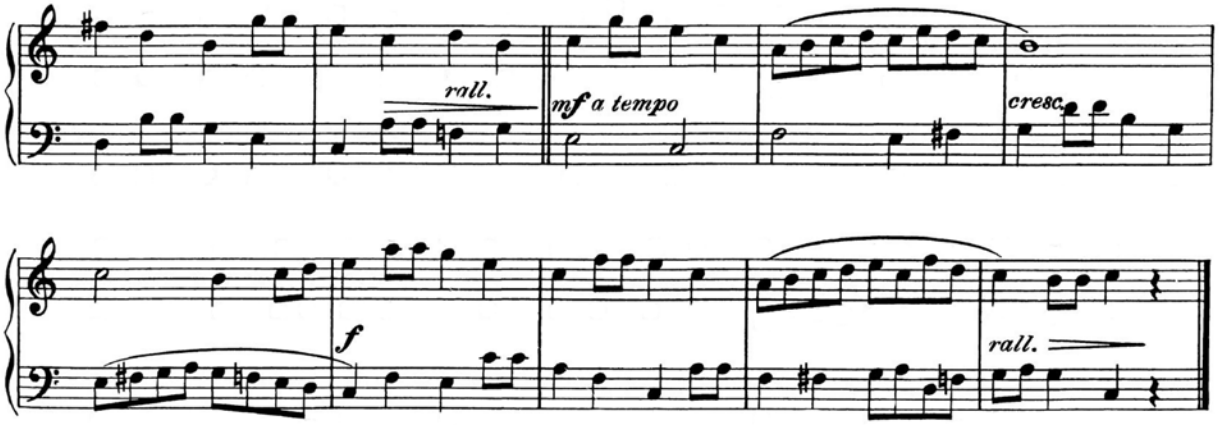

**IMPROVVISO** *IMPROVVISO* **IMPROVISACION**



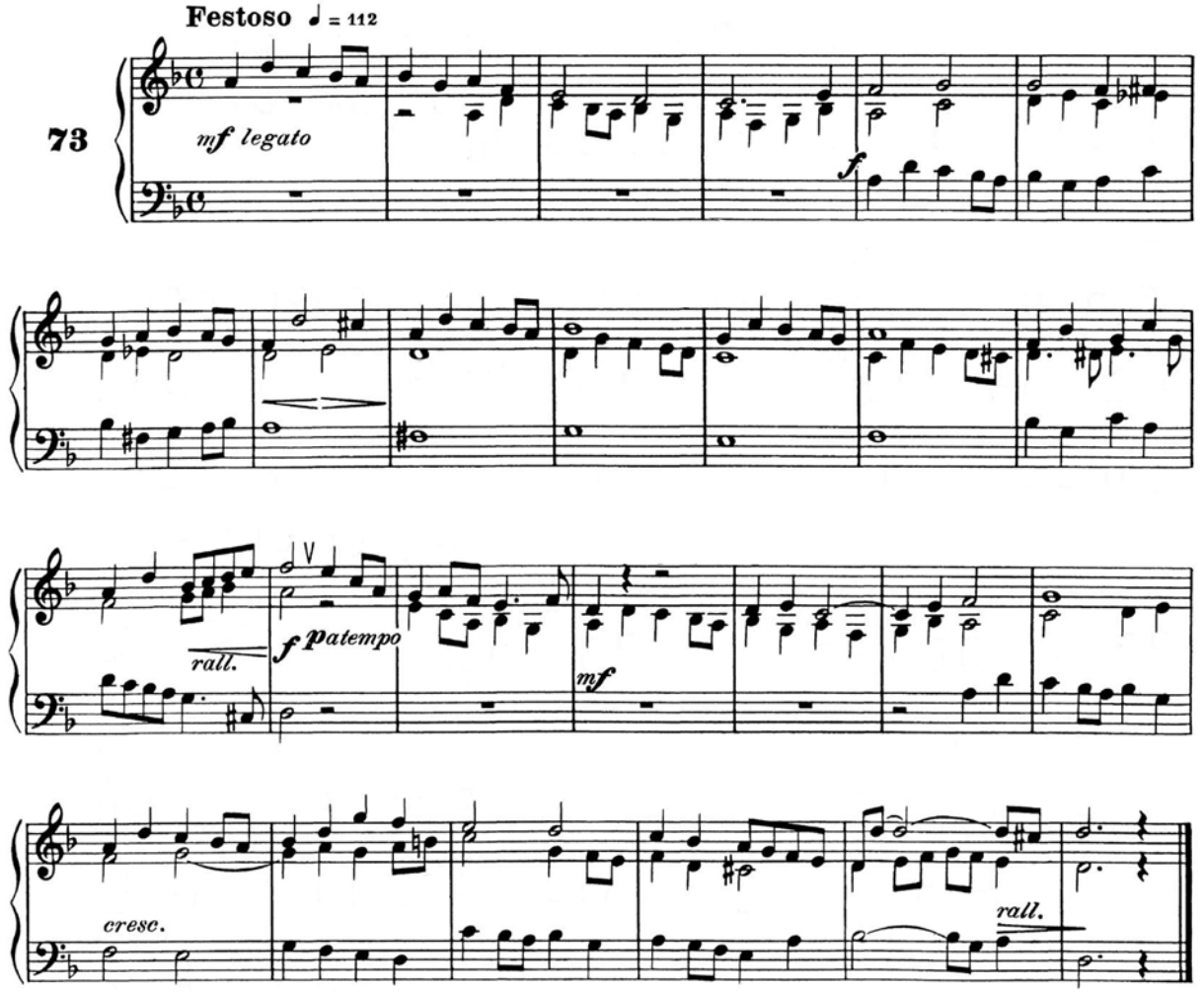



LAUDA *LAUDA* LAUDA

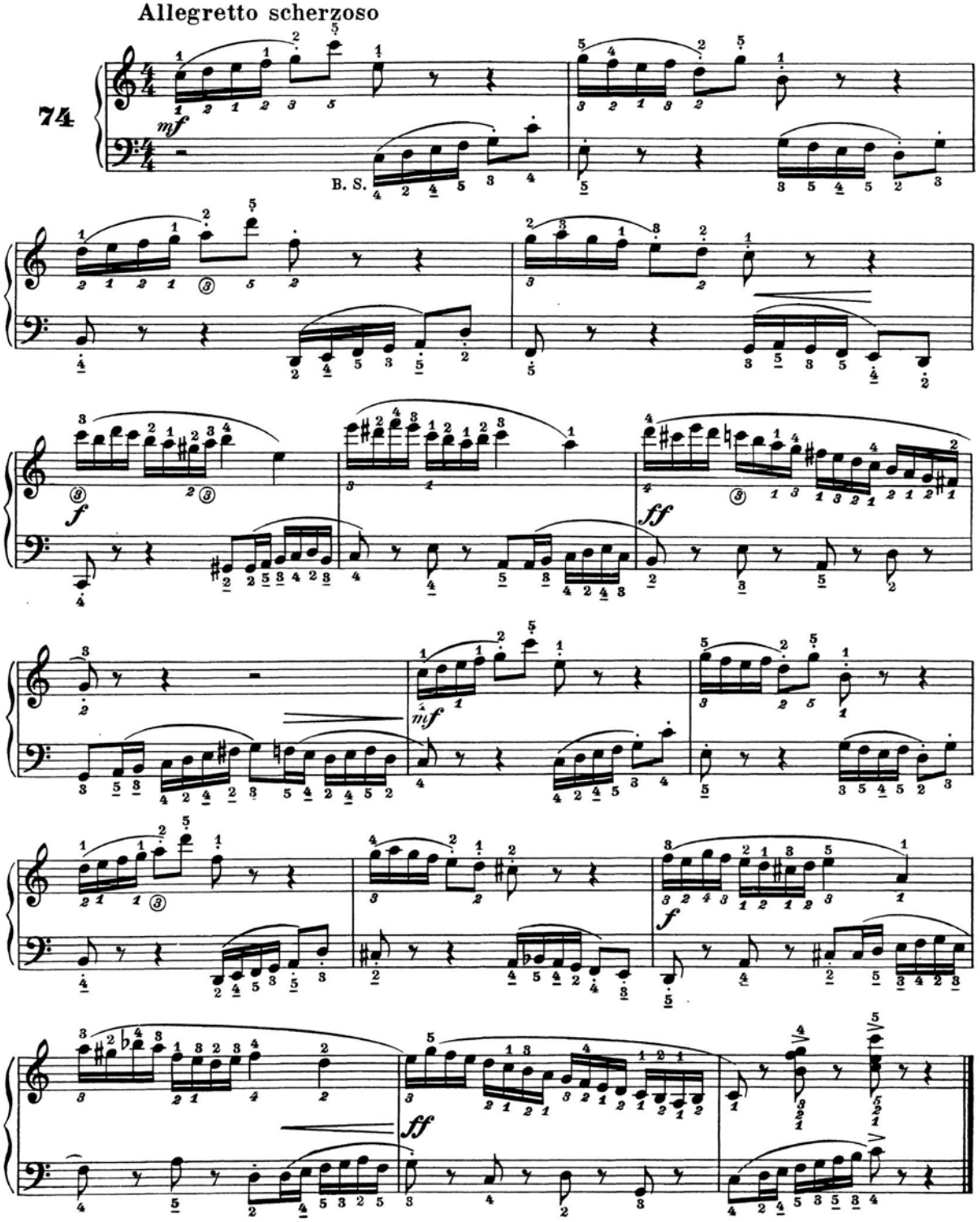





LAUDA *LAUDA* LAUDA

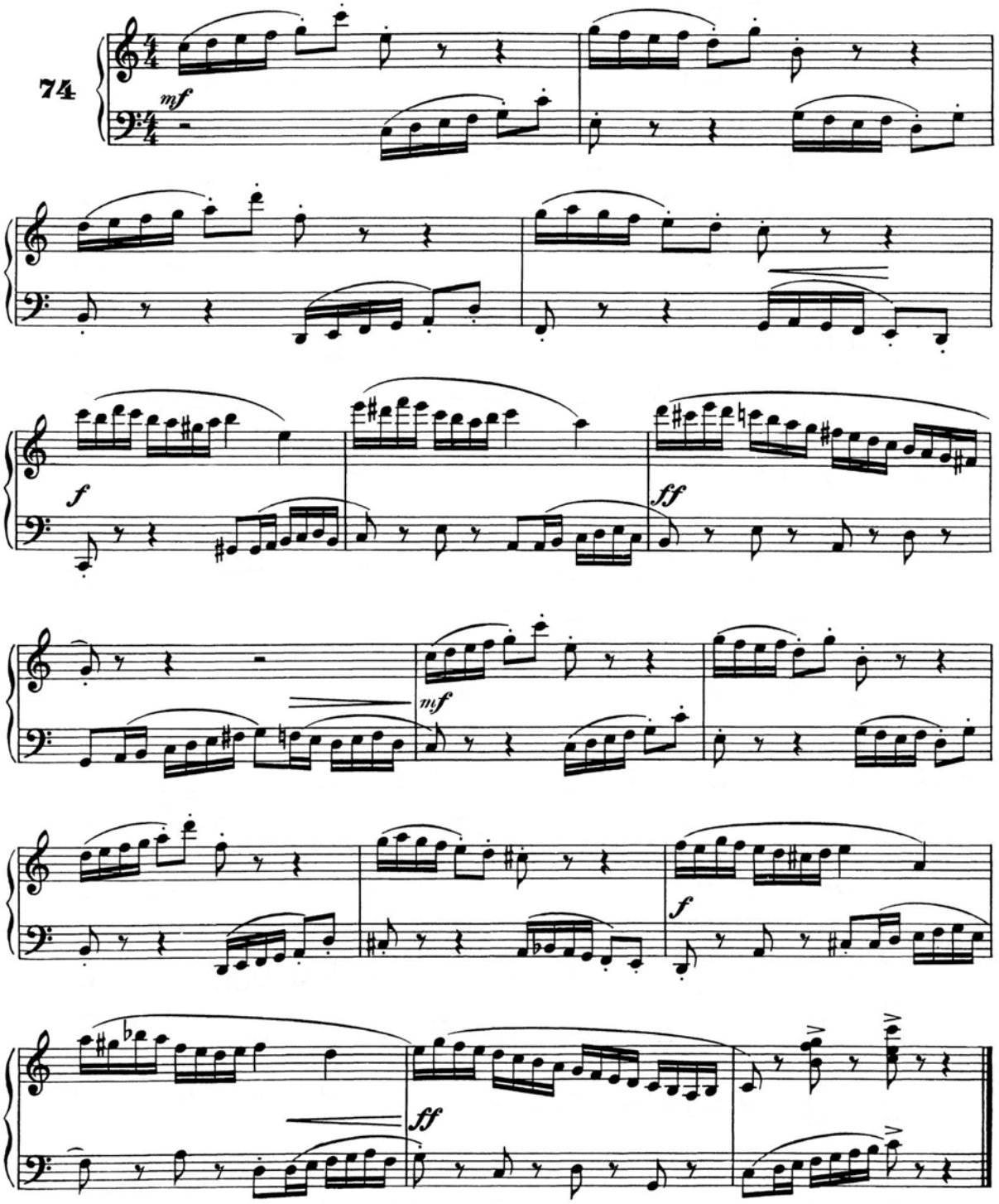


**DIVERTIMENTO** ***DIVERTISSEMENT*** **DIVERTIMIENTO**

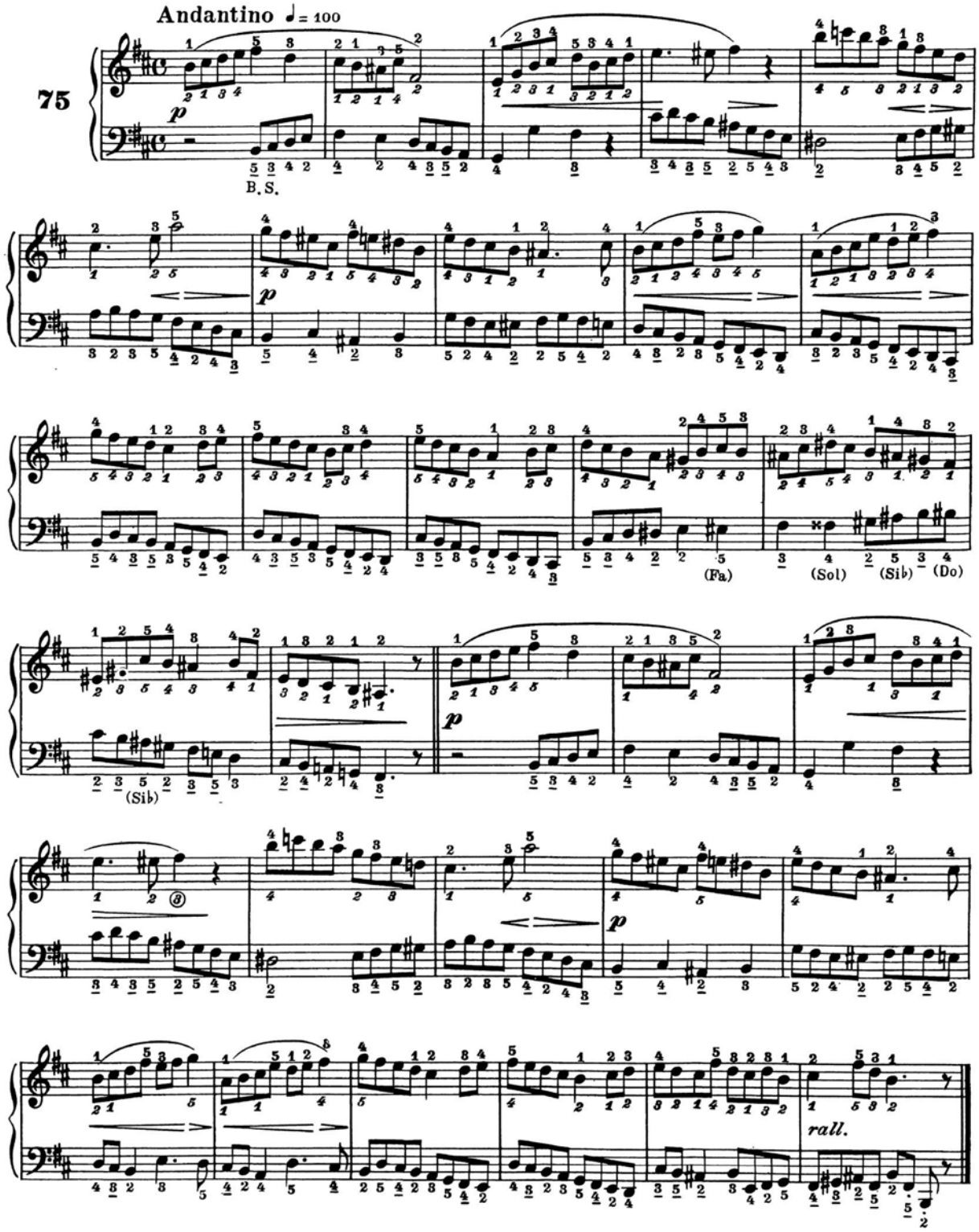


**DIVERTIMENTO** ***DIVERTISSEMENT*** **DIVERTIMIENTO**

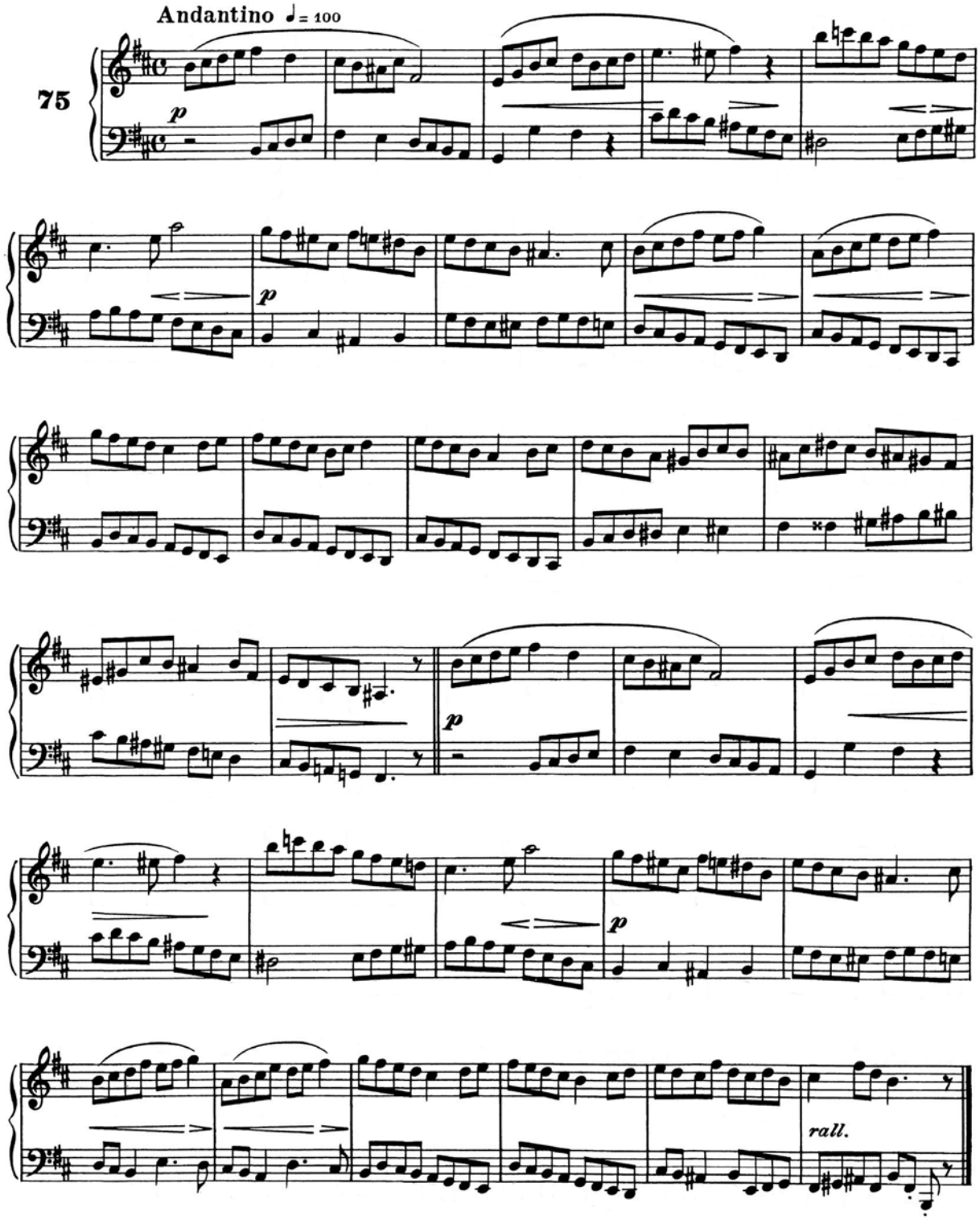
**Allegretto scherzoso**



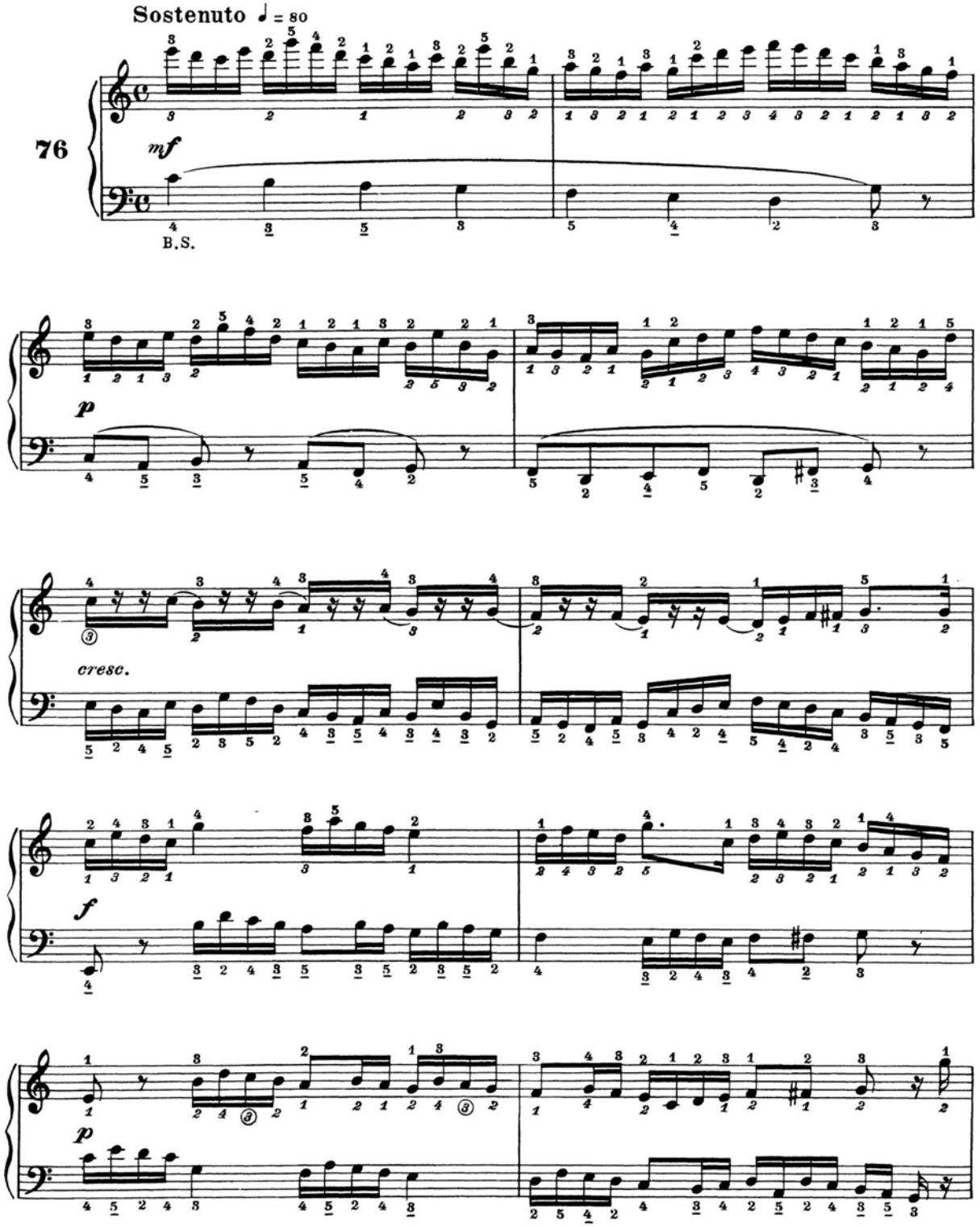
**MOMENTO MUSICALE** *MOMENT MUSICAL* **MOMENTO MUSICAL**



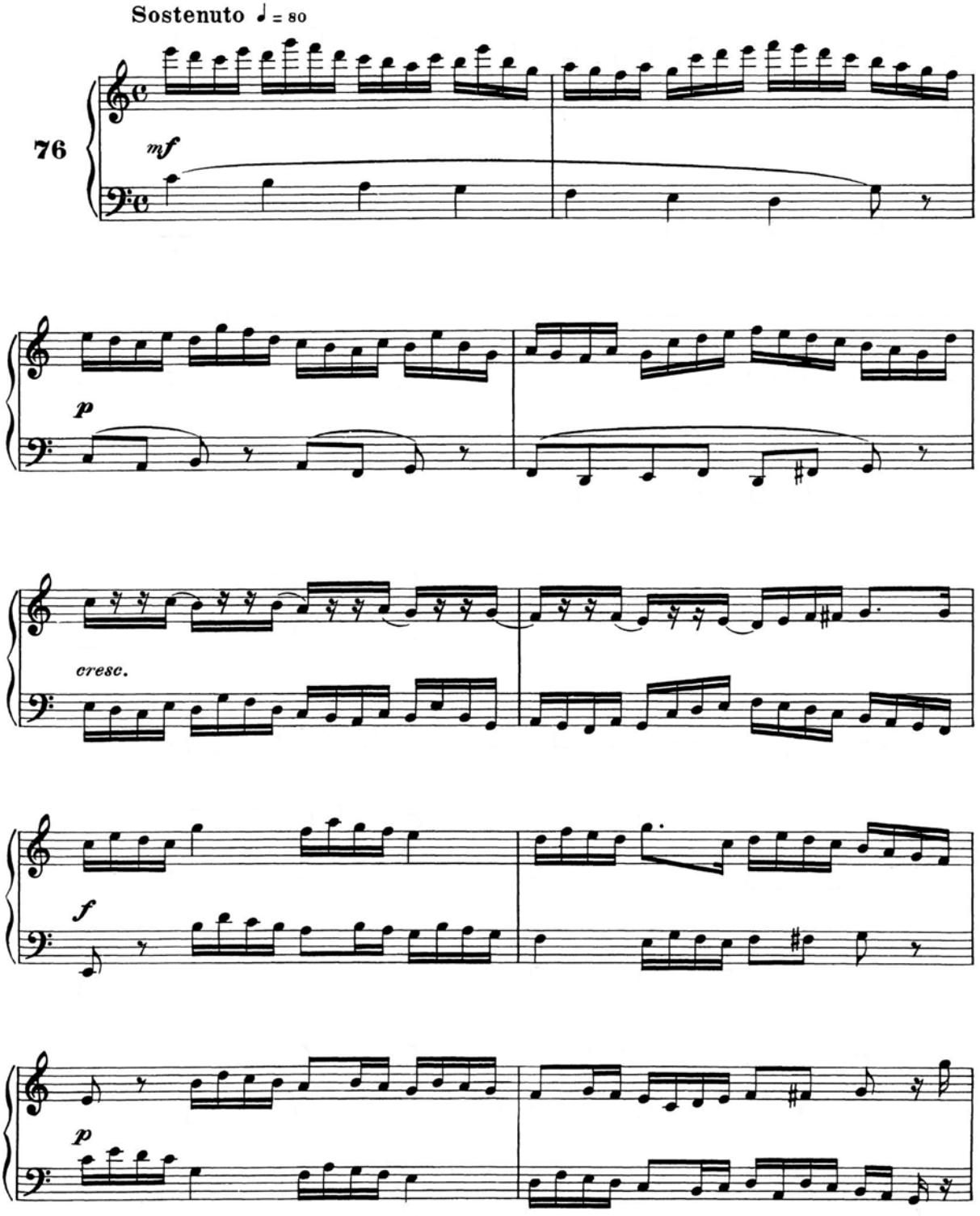
**MOMENTO MUSICALE** *MOMENT MUSICAL* **MOMENTO MUSICAL**

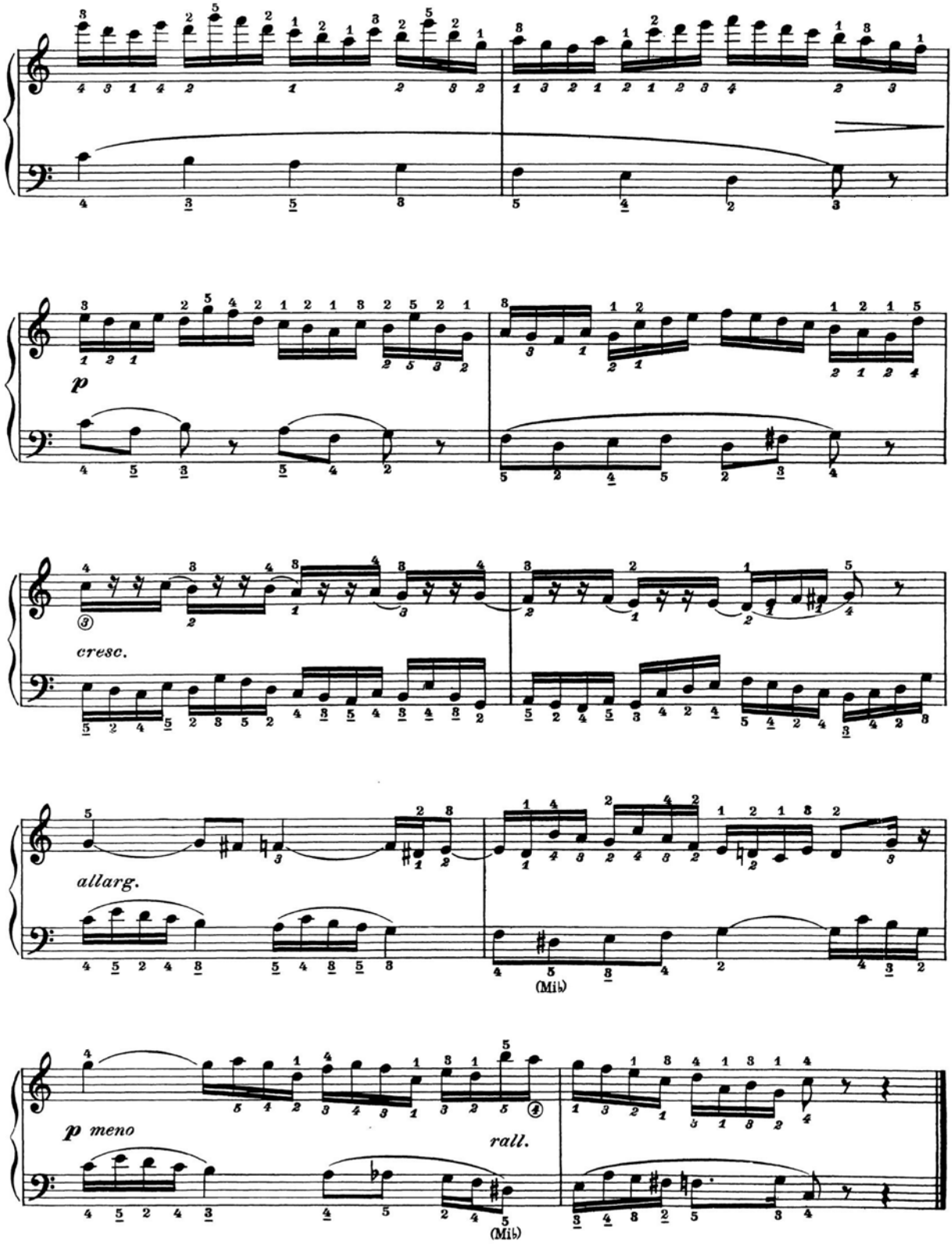


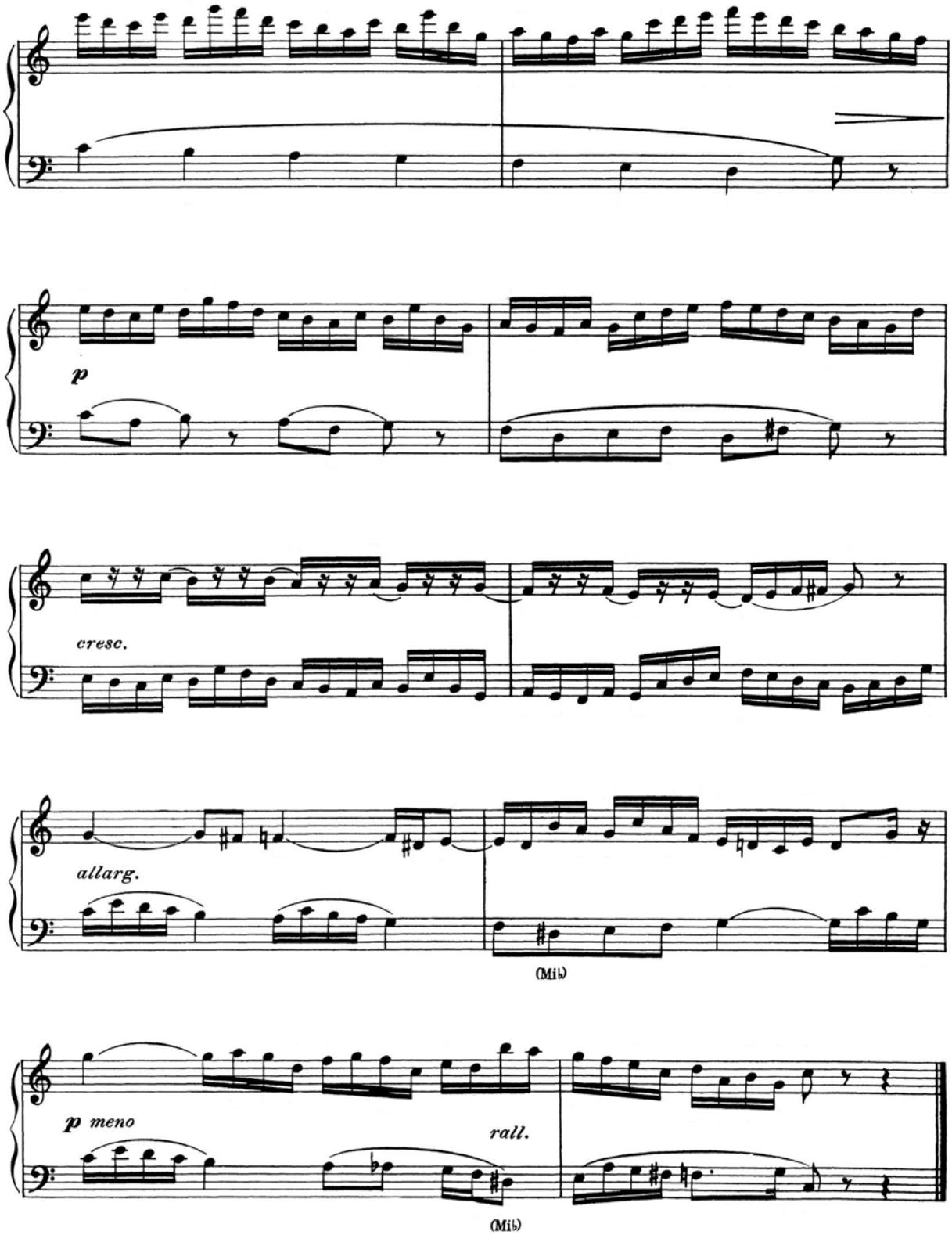
**DIALOGO FESTOSO** *DIALOGUE JOYEUX* **DIALOGO ALEGRE**



**DIALOGO FESTOSO** *DIALOGUE JOYEUX* **DIALOGO ALEGRE**




p
cresc.
allarg.
(Mi♭)
p meno
rall.
(Mi♭)


p
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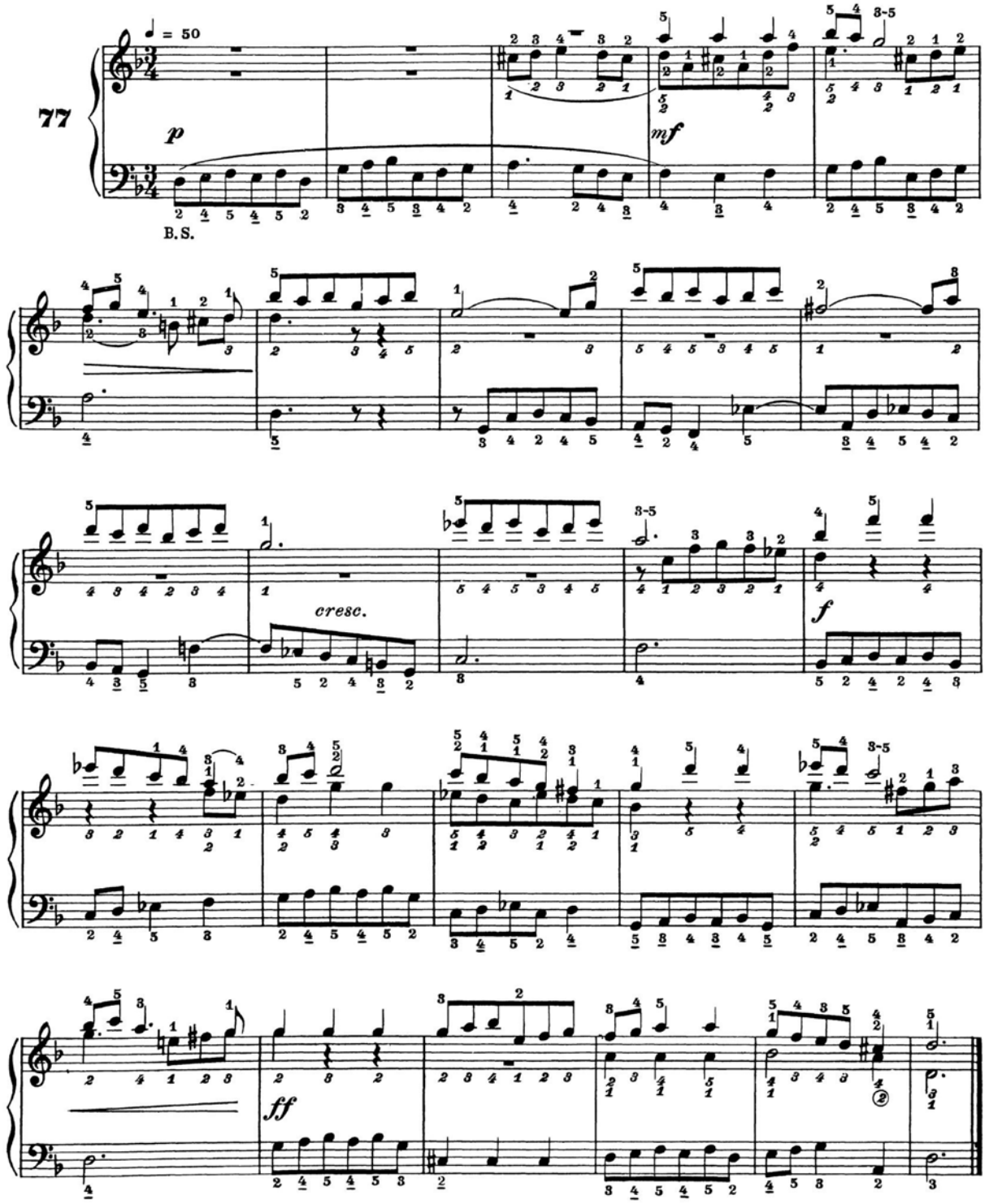
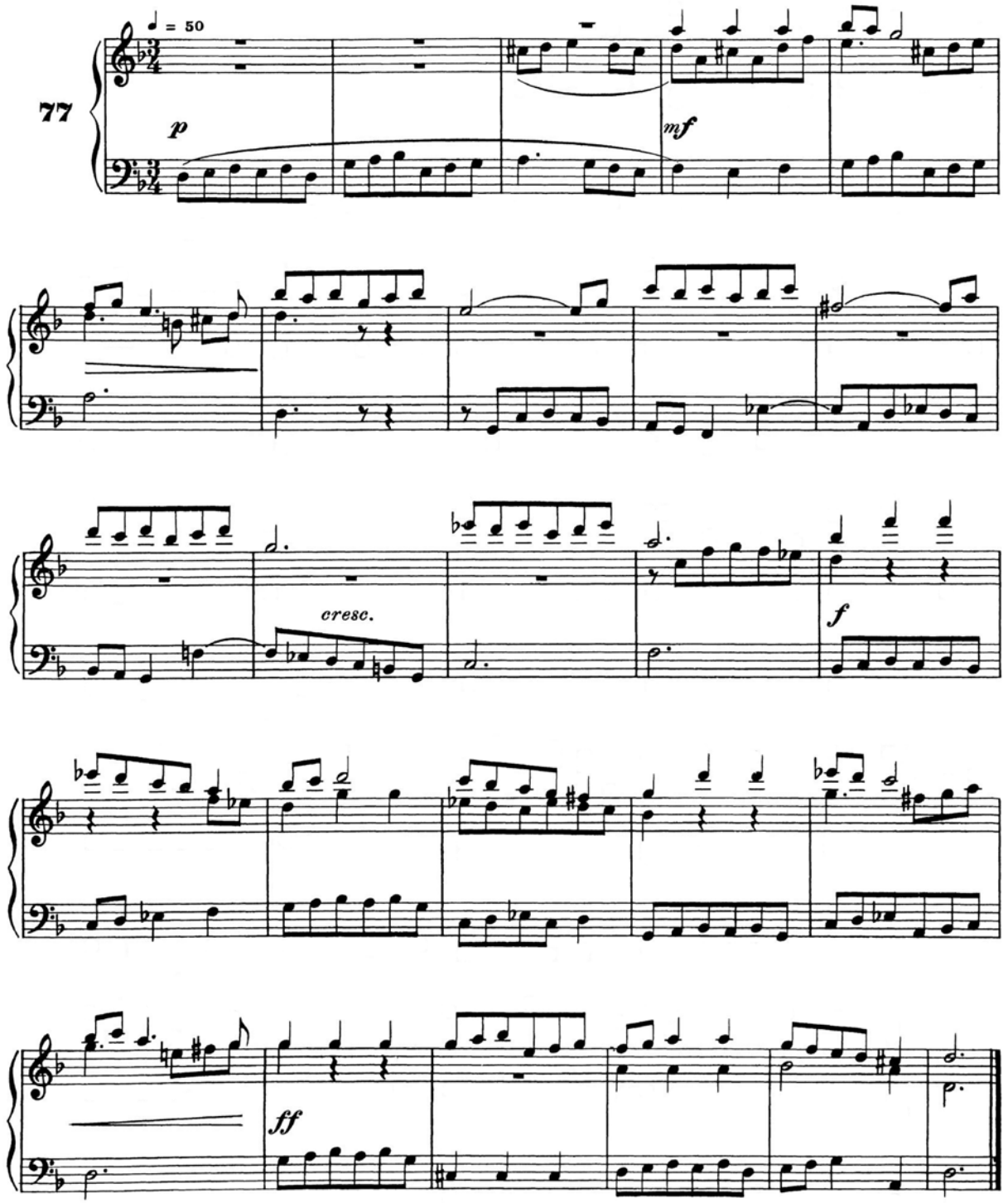
rall.
(Mi♭)

## CORALE *CHORAL* CORAL



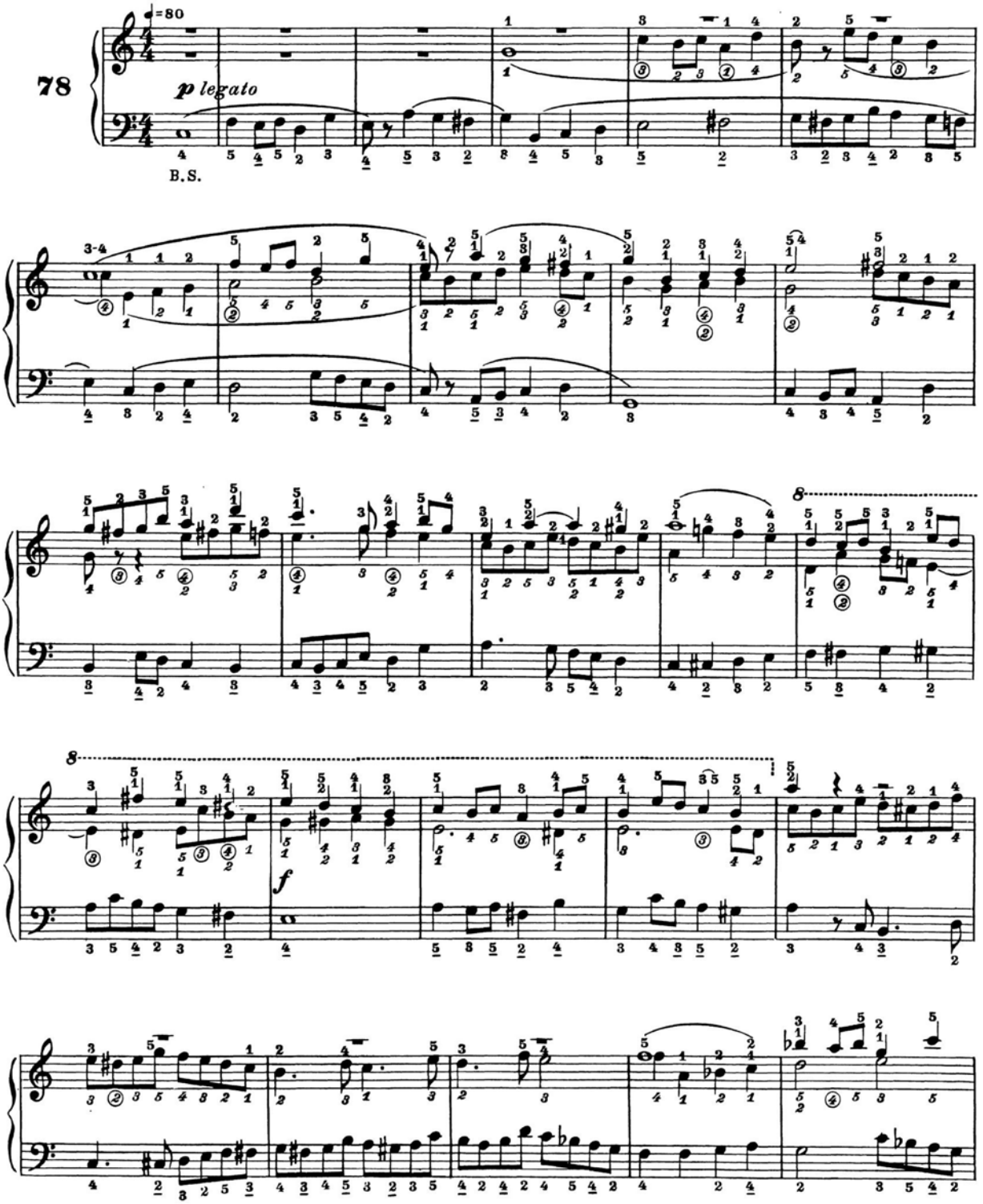
**CORALE** *CHORAL* **CORAL**



**FUGHETTA**
**A TRE VOCI**

***PETITE FUGUE***
***A TROIS VOIX***

**PEQUEÑA FUGA**
**A TRES VOCES**



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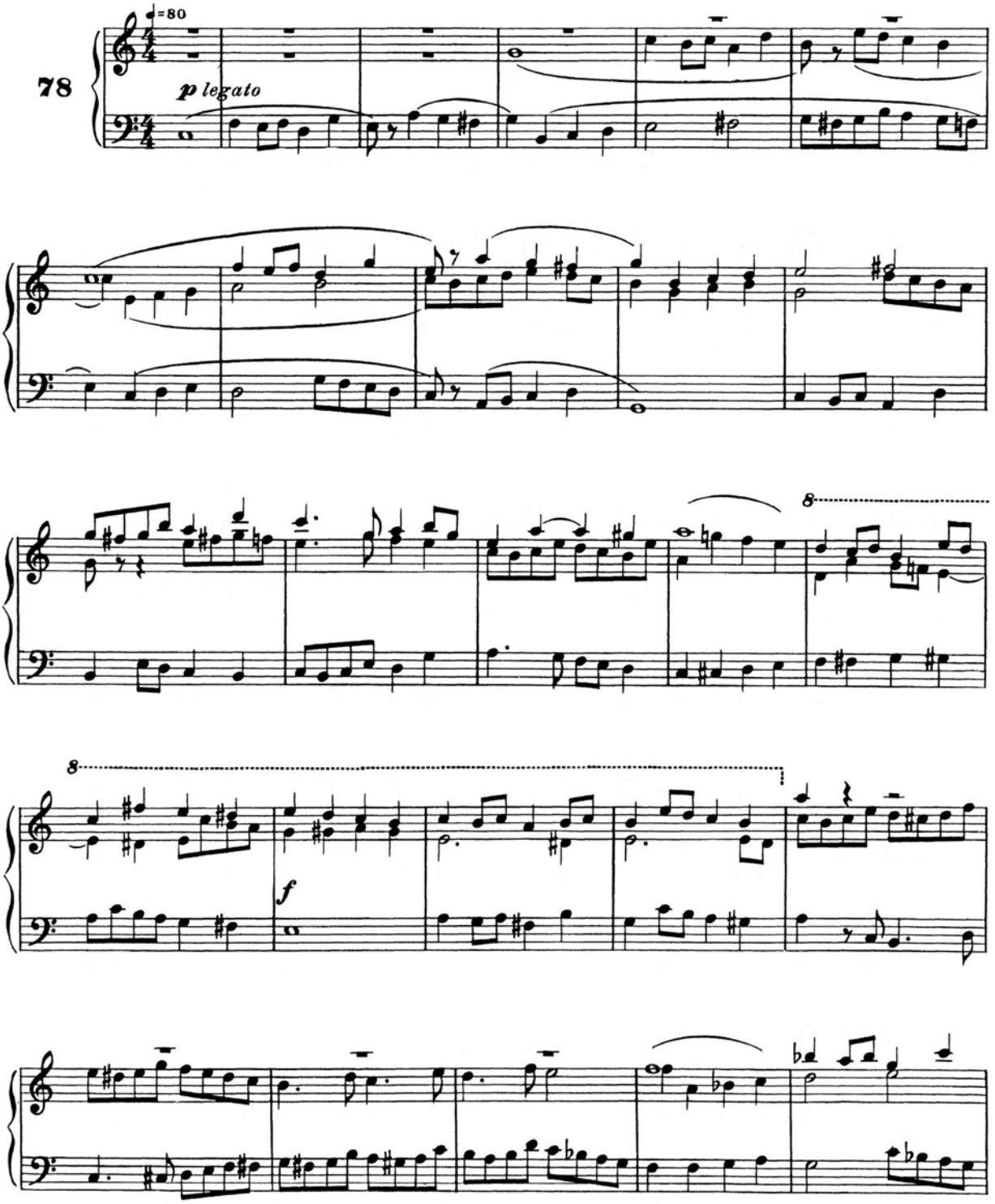
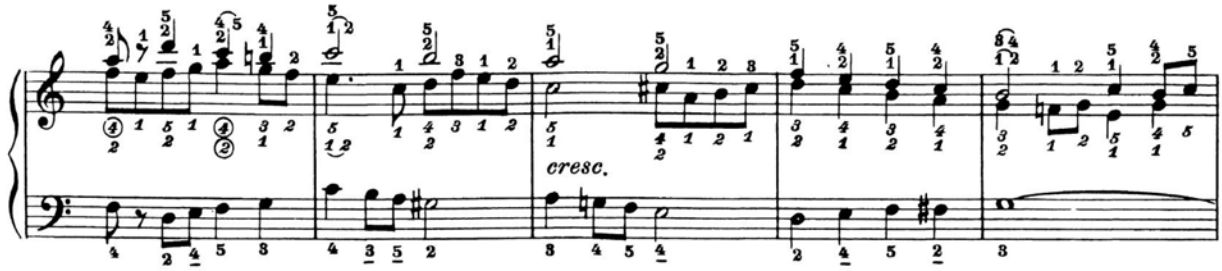
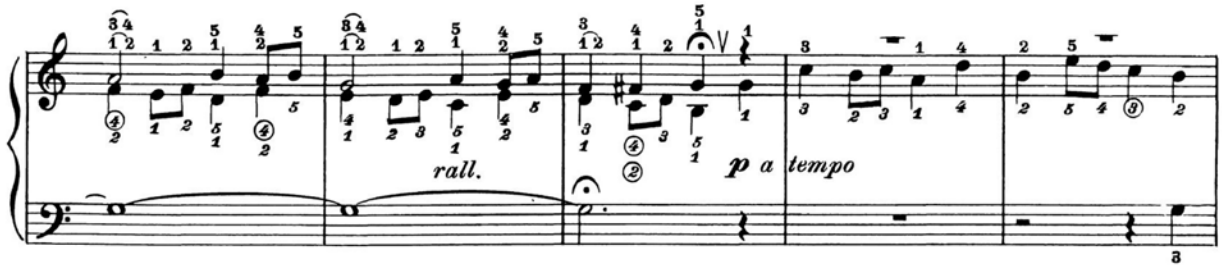
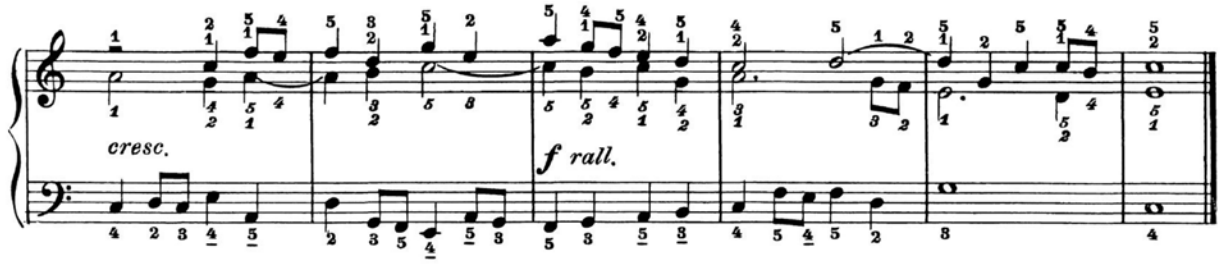
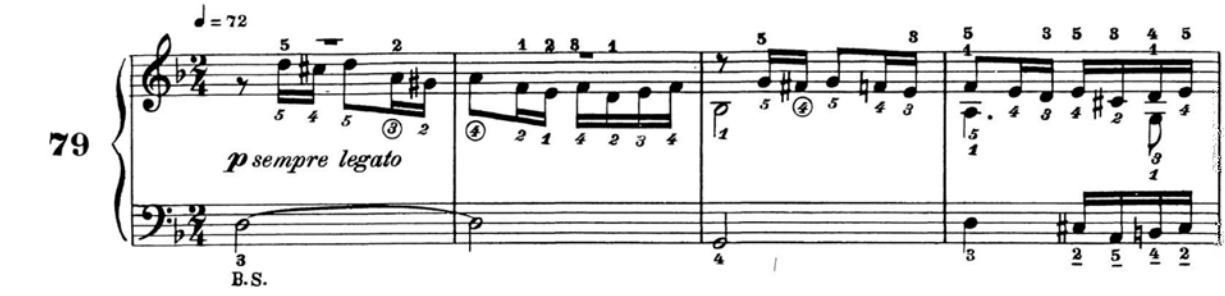


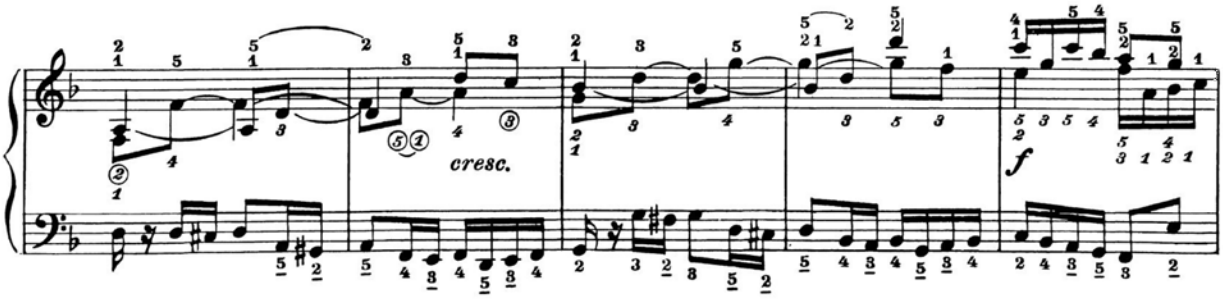


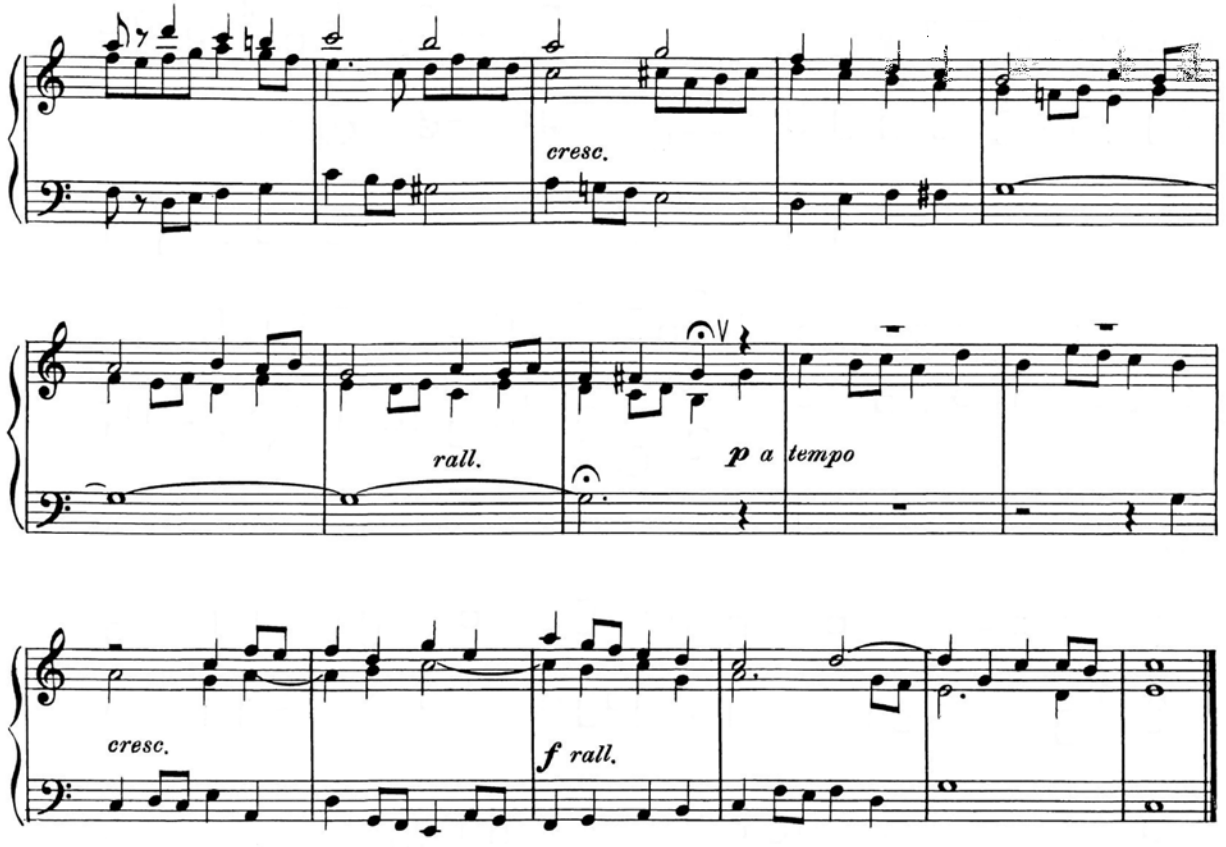



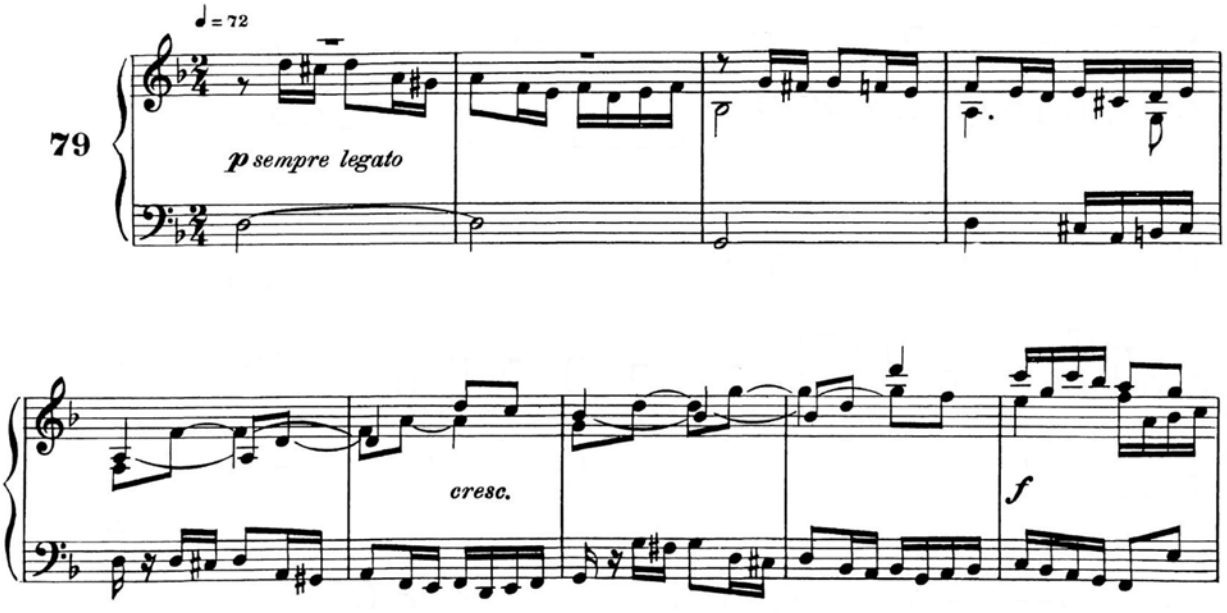

**TOCCATA** *TOCCATA* **TOCCATA**

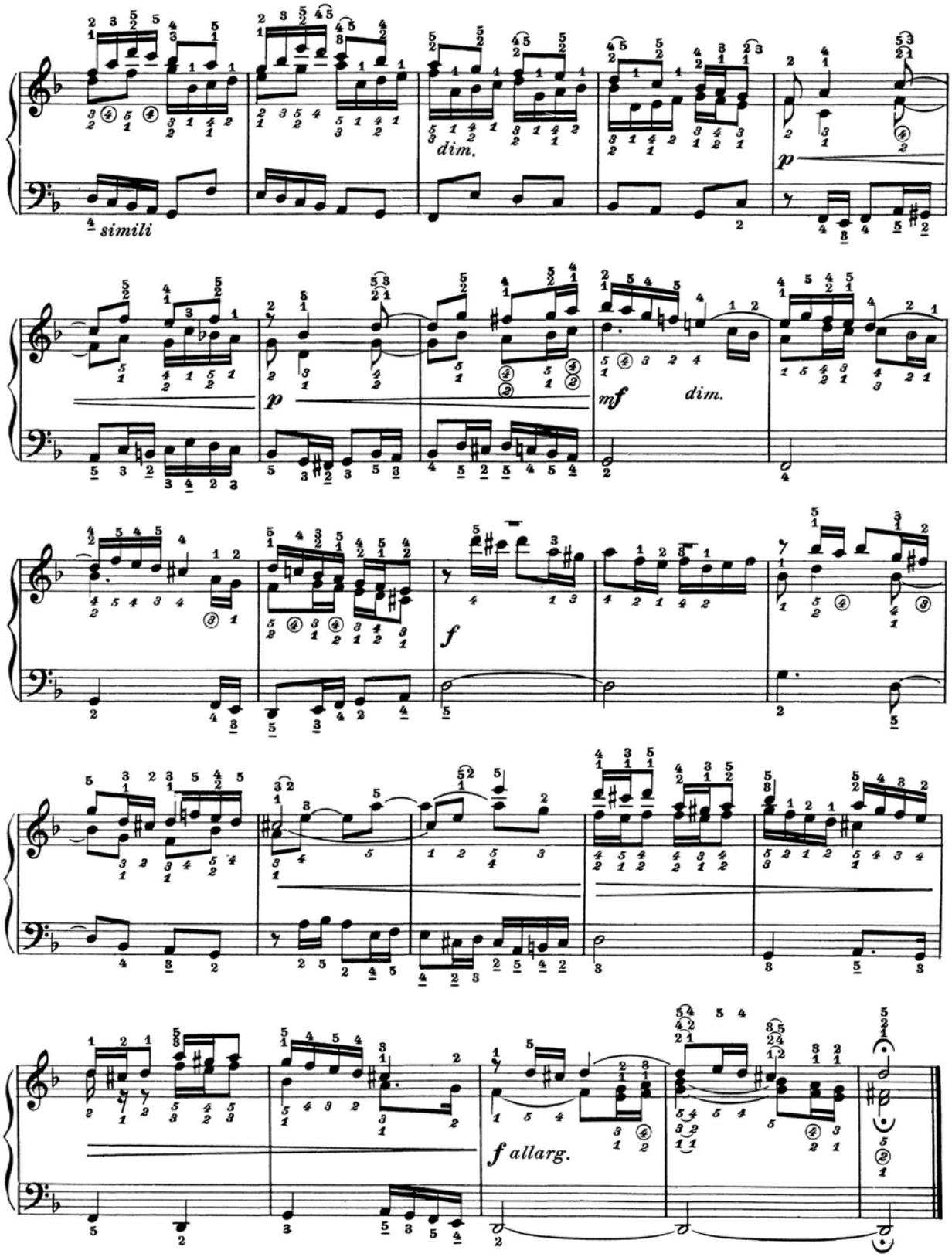





TOCCATA *TOCCATA* TOCCATA

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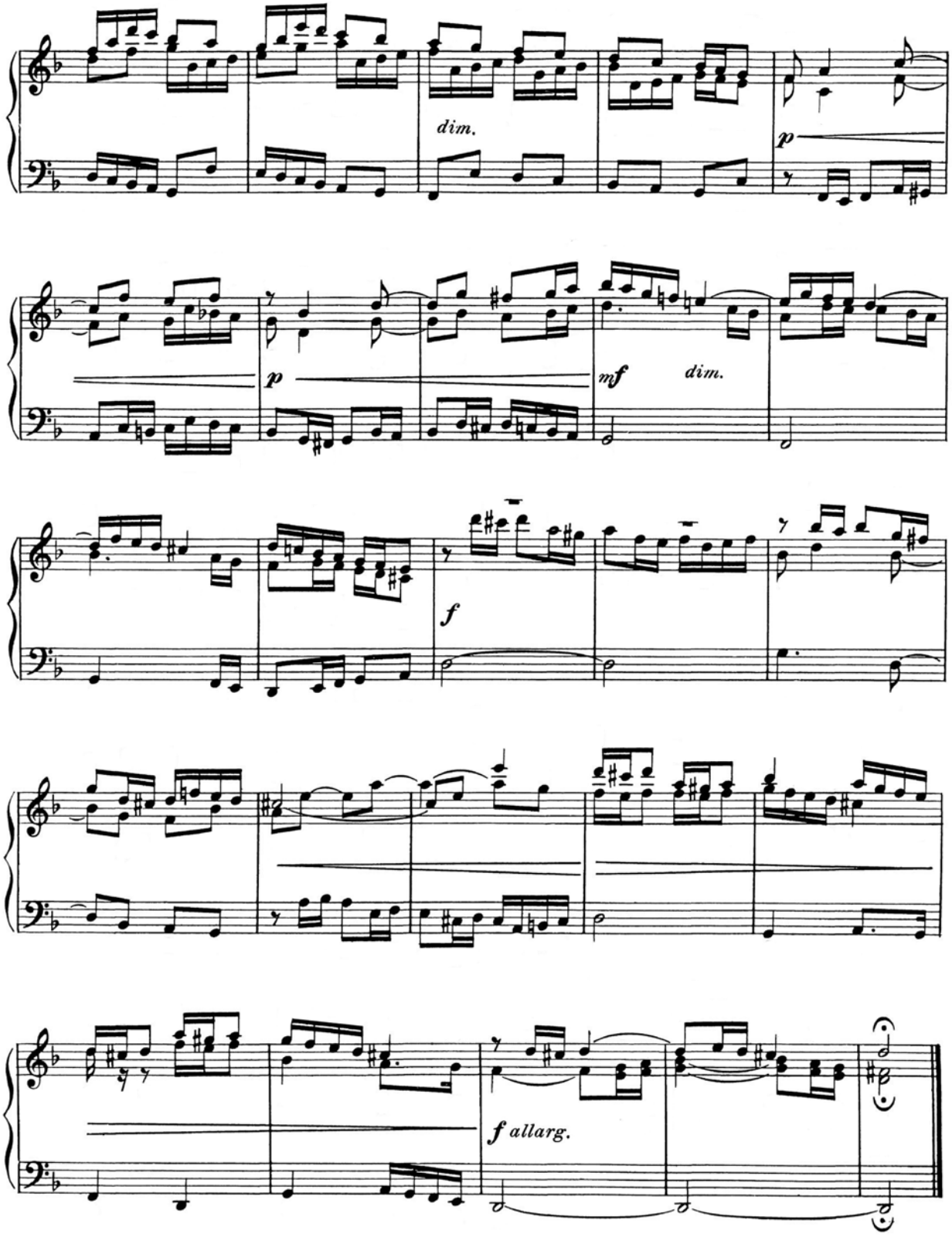
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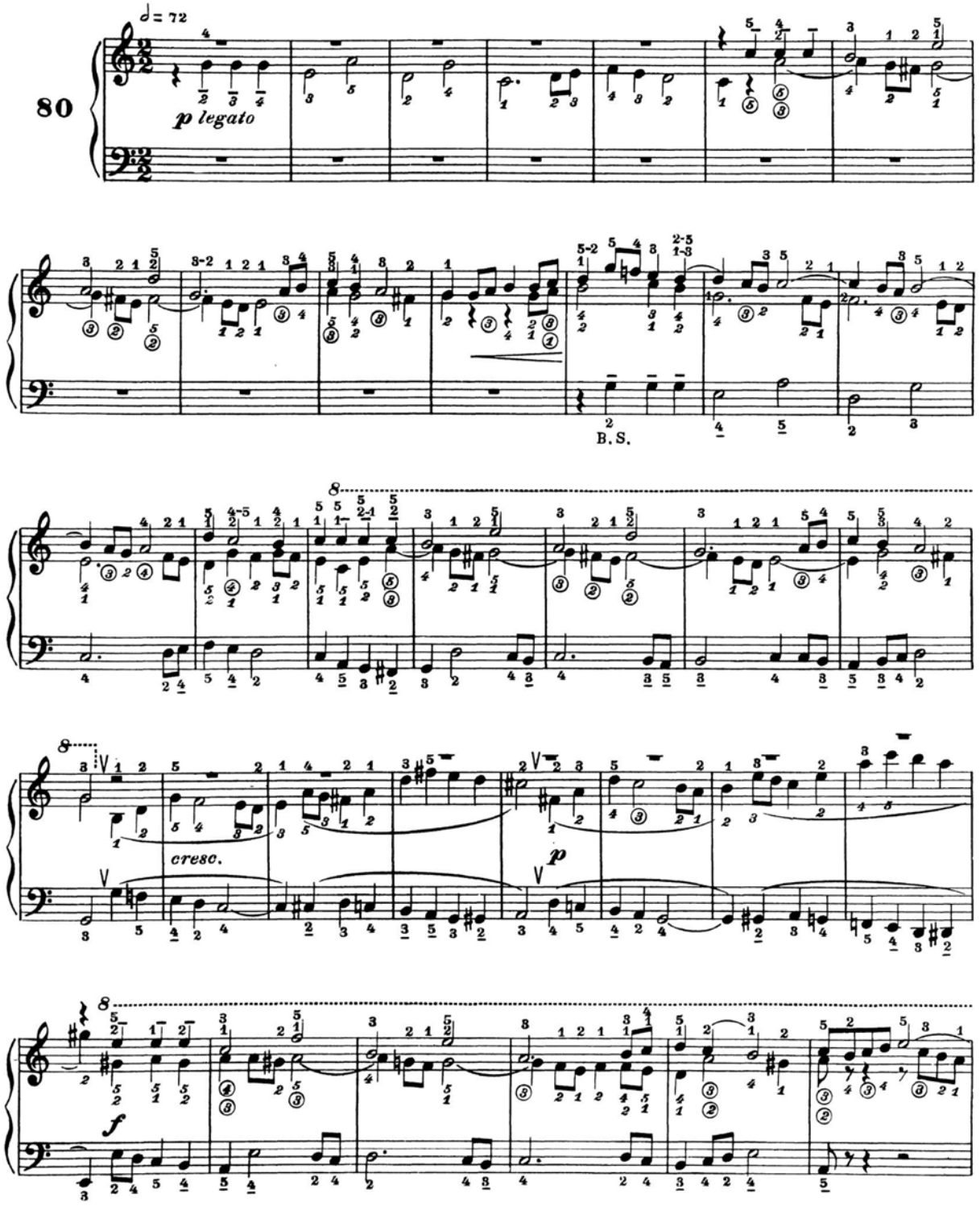

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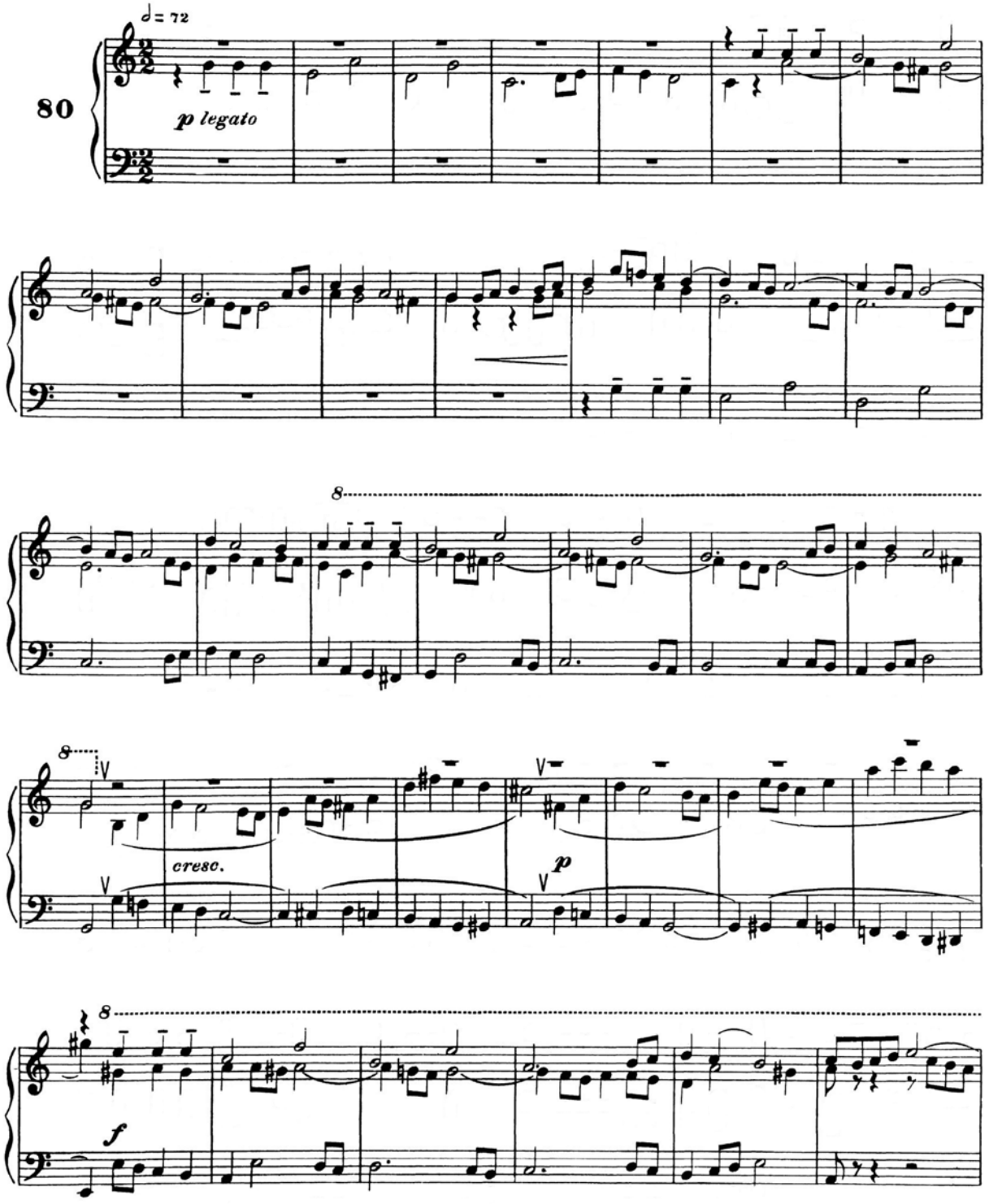

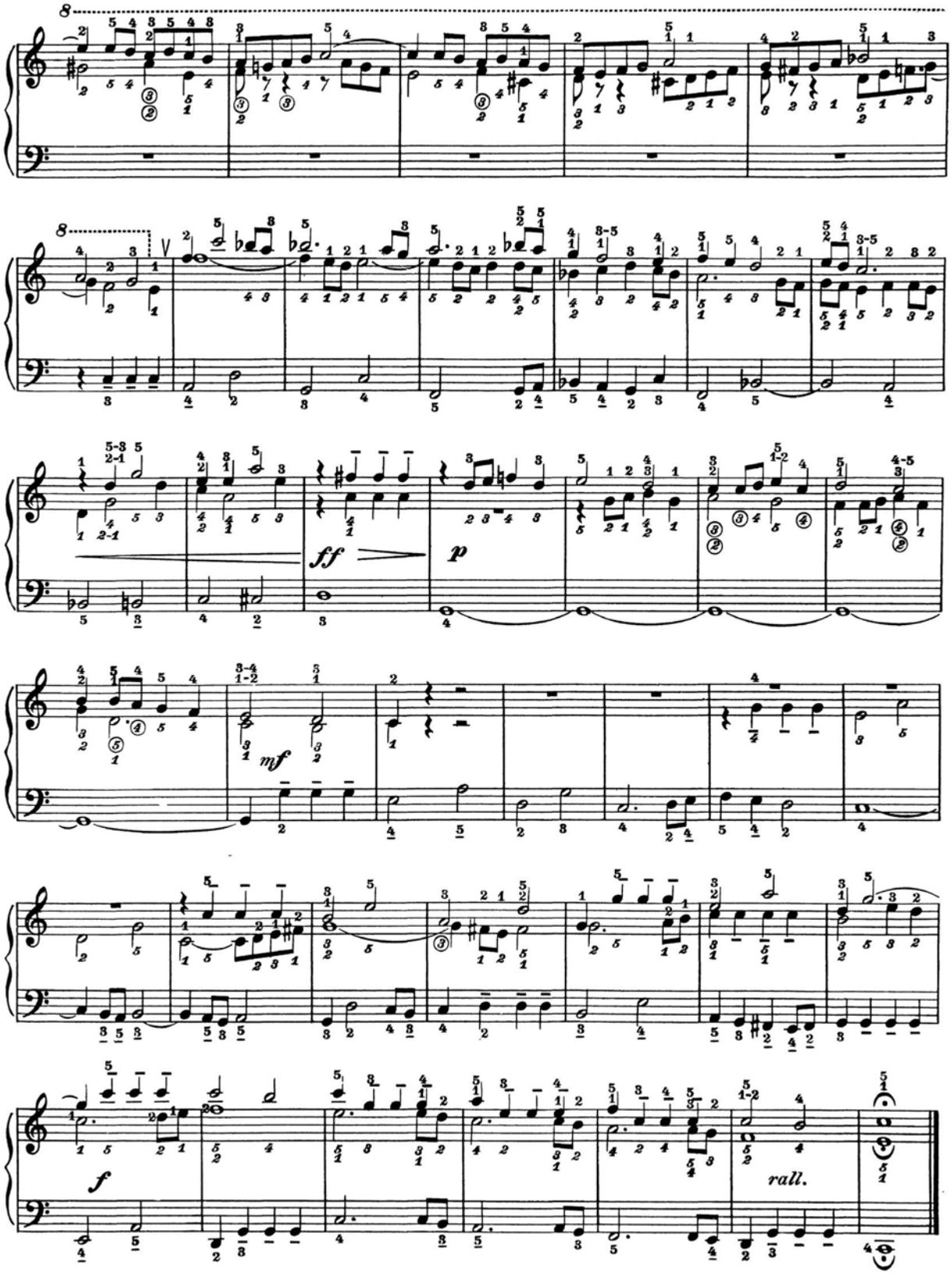
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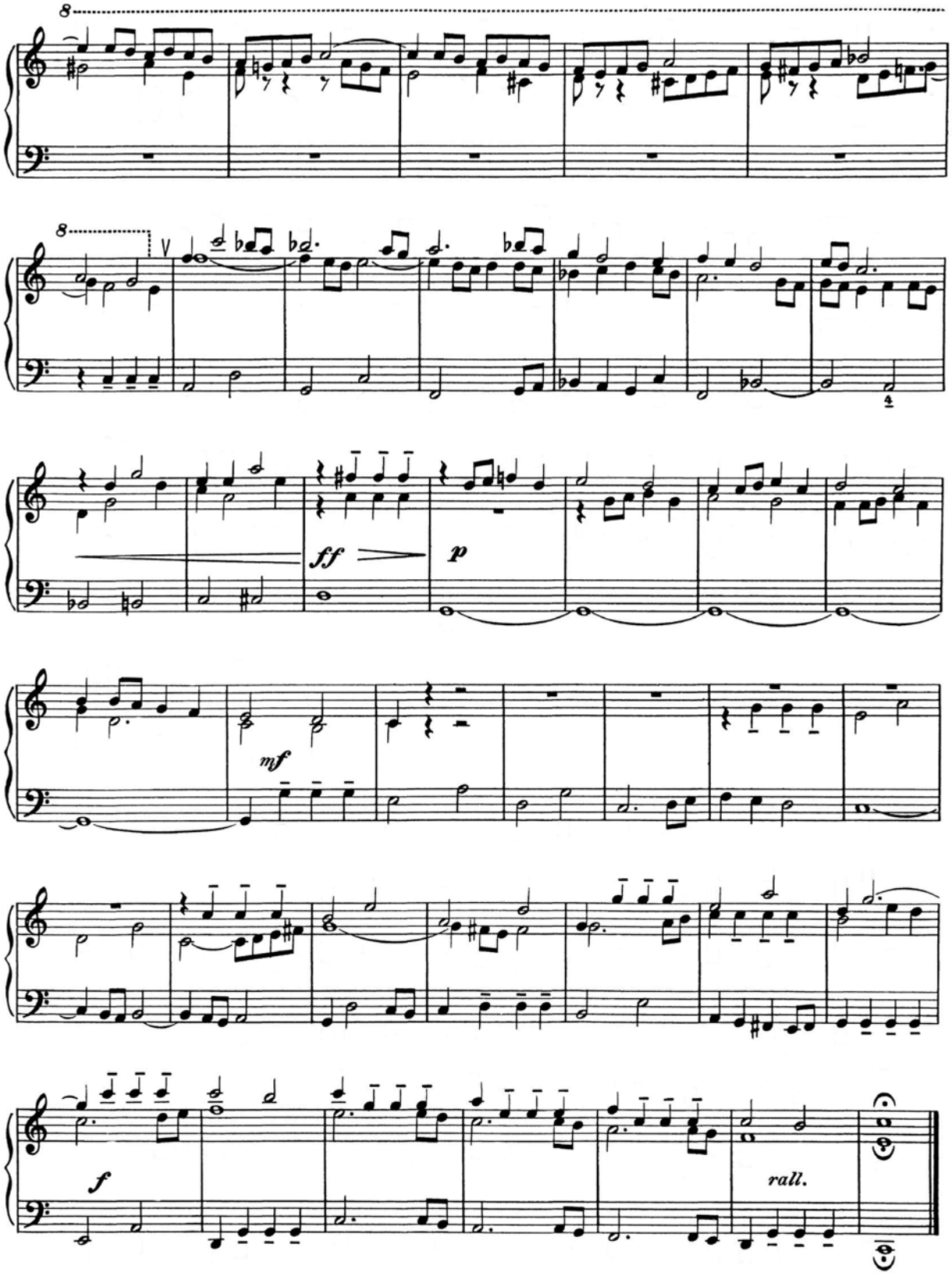
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# CAPITOLO VI

## TECNICA DIVERSA

### IL RIBATTUTO

*a*) RIBATTUTO SU UNA SOLA NOTA.

Quando si tratta di una sola nota è bene ottenere il ribattuto mediante la sostituzione delle dita, specie se la nota si trovi collegata a passi di agilità. Così sarà possibile ottenere rapidità e precisione.

Qui di seguito esponiamo qualche esercizio da eseguire molte volte passando gradatamente da un tempo lento ad uno rapido.

ESERCIZI PER LA MANO DESTRA.

AVVERTENZA:

Sarà bene studiare i seguenti esercizi anche sul tasto nero e in diversi punti della tastiera.

Quando la struttura del passo lo consente è più agevole diteggiare i ribattuti iniziando dalle ultime dita, cioè dal 5º verso il 1º dito.

# *CHAPITRE VI*

## *TECHNIQUE DIFFÉRENTE*

### *LE REBATTU*

a) *REBATTU SUR UNE SEULE NOTE.*

*Lorsqu'il s'agit d'une seule note il est utile d'obtenir le rebattu par la substitution des doigts, surtout si la note se trouve liée à des passages d'agilité. Ainsi il sera possible d'obtenir rapidité et précision.*

*Nous exposons ci-après quelques exercices à exécuter beaucoup de fois en passant graduellement d'un temps lent à un rapide.*

*EXERCICES POUR LA MAIN DROITE.*

*AVERTISSEMENT:*

*Il sera utile d'étudier les exercices suivants même sur la touche noire et en différents points du clavier.*

*Lorsque la structure du passage le permet, il est plus facile de doigter les rebattus en commençant par les derniers doigts, c'est-à-dire du 5me vers le 1er doigt.*

# CAPÍTULO VI

## TECNICAS DIFERENTES

### EL REBATIDO

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Cuando se trata de una sola nota, es muy útil obtener el rebatido mediante la substitución de los dedos, sobre todo si la nota se encuentra entre pasajes de agilidad. De esta forma se obtendrá rápidez y precisión.

Seguidamente exponemos algunos ejercicios que deben ser ejecutados muchas veces, pasando gradualmente del movimiento lento al vivo.

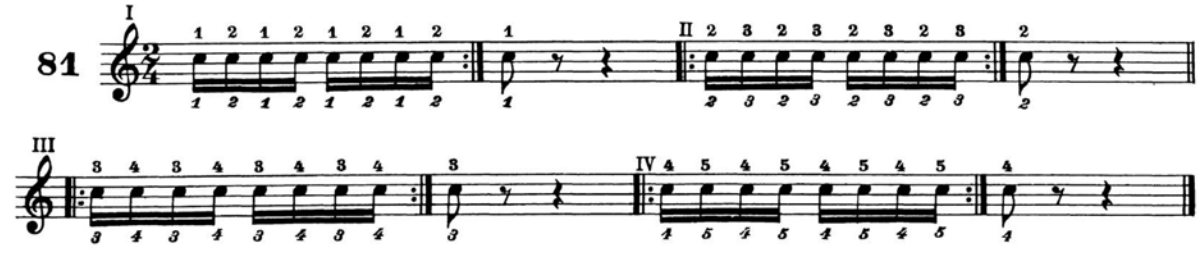
EJERCICIOS PARA LA MANO DERECHA.

ADVERTENCIA:

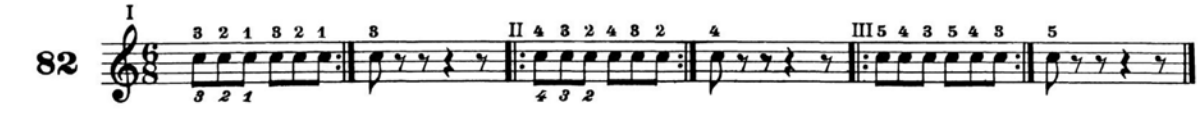
Es muy conveniente también estudiar los ejercicios siguientes sobre las teclas negras y en diferentes lugares del teclado.

Cuando la estructura del pasaje lo permite, resulta más fácil aplicar la digitación en los rebatidos empezando por el último dedo, es decir, desde el 5º hacia el 1º.

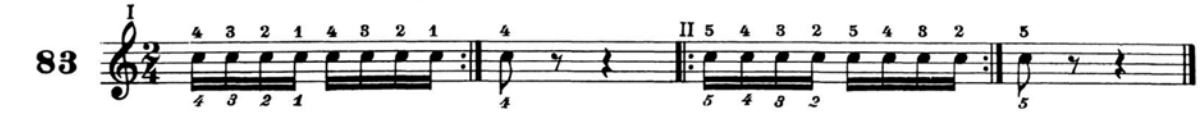
Col 2º dito *Avec le 2me doigt* - Con el 2º dedo



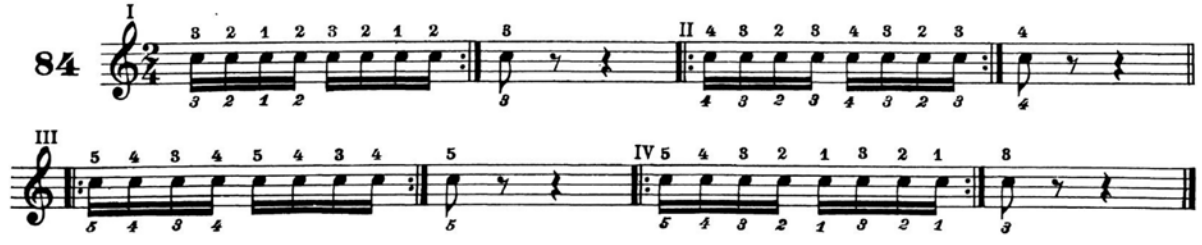
Col 3º dito - *Avec le 3me doigt* - Con el 3º dedo



Col 4º dito - *Avec le 4me doigt* - Con el 4º dedo



Vari - *Divers* - Otros



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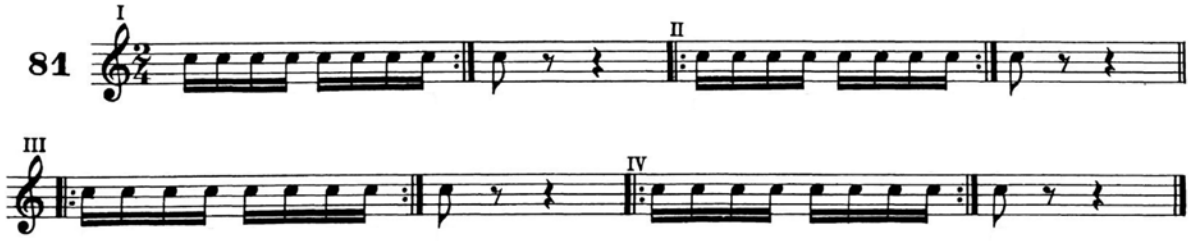
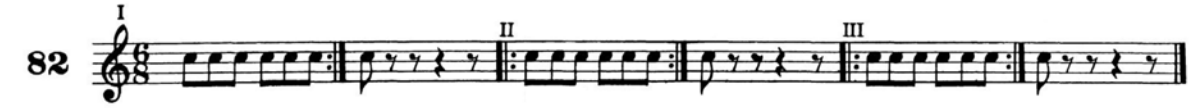
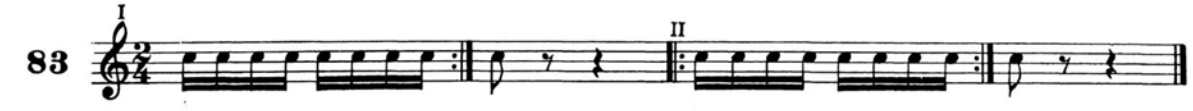



Col 3º dito - *Avec le 3me doigt* - Con el 3º dedo




Col 4º dito - *Avec le 4me doigt* - Con el 4º dedo

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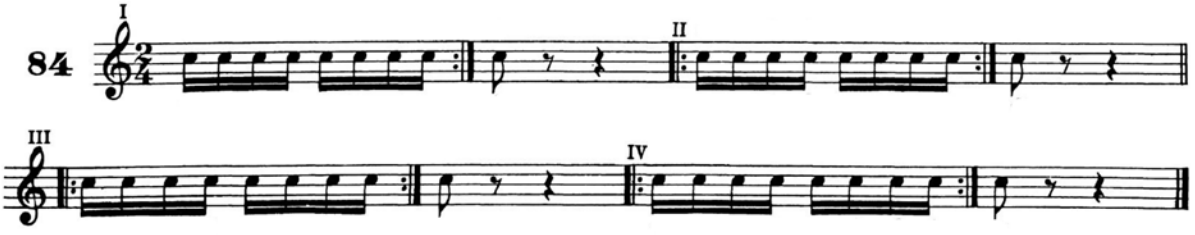
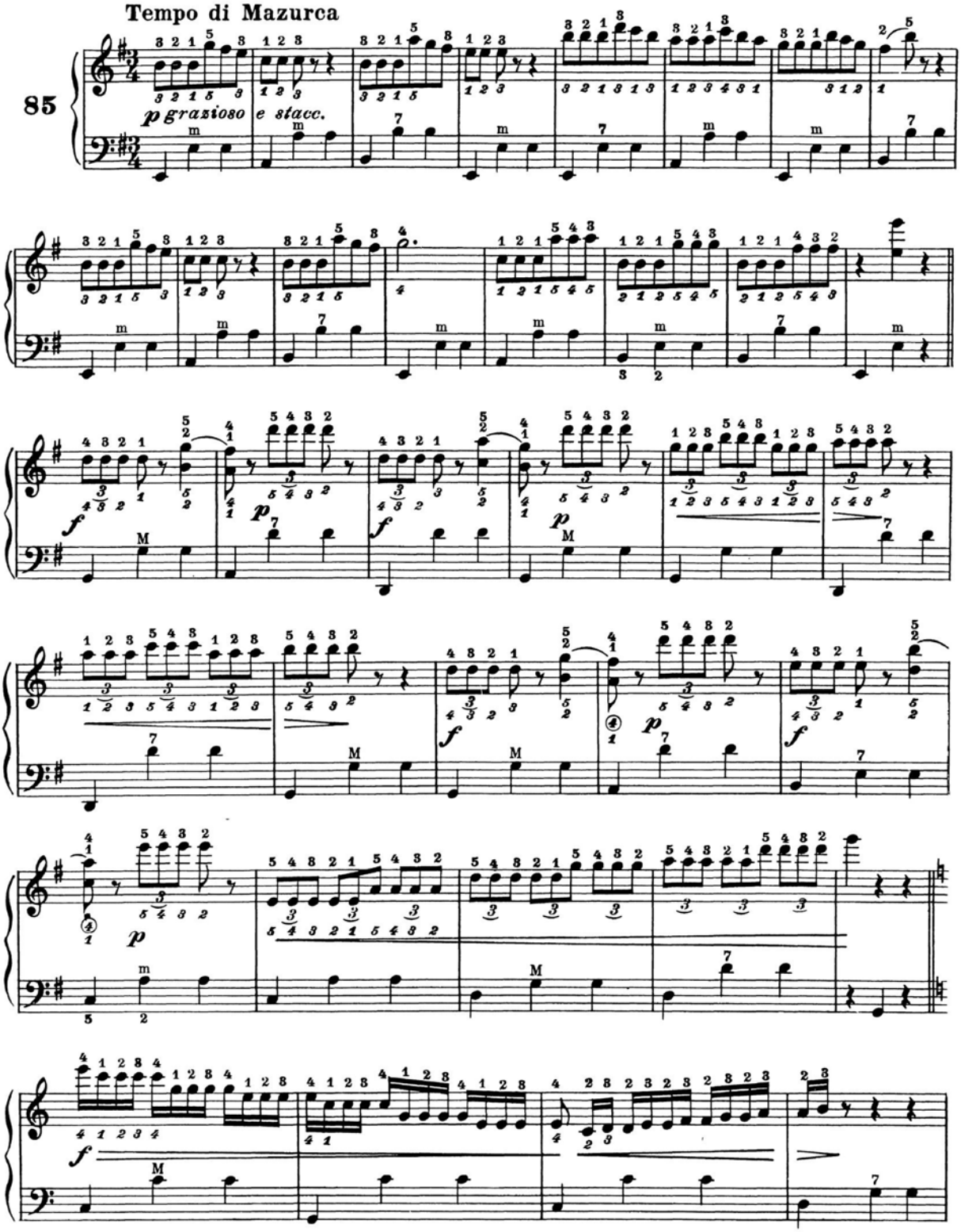


**ESERCIZIO**
**A MANI UNITE**

***EXERCICE***
***POUR LES DEUX MAINS***

**EJERCICIO**
**A DOS MANOS**

**Tempo di Mazurca**



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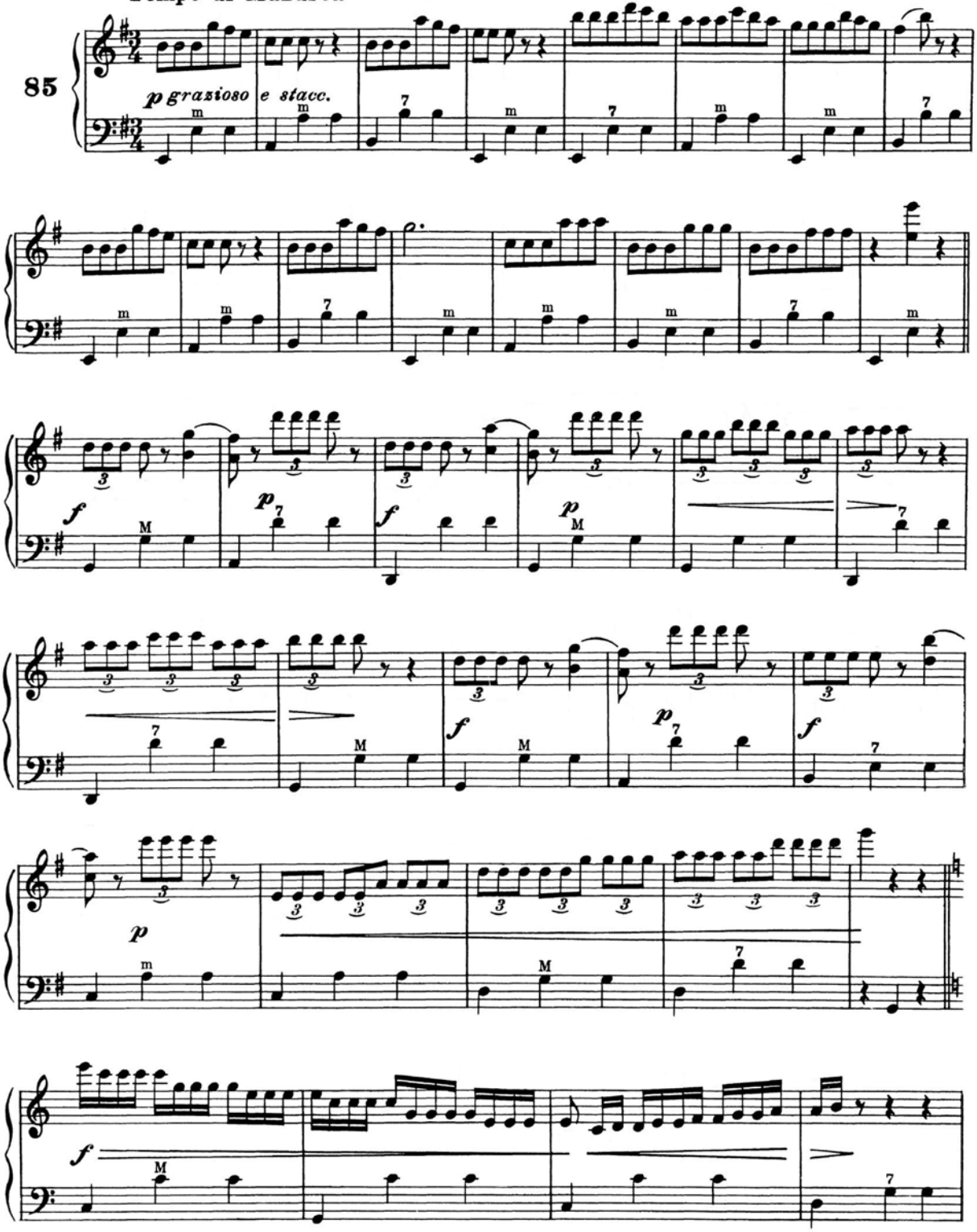

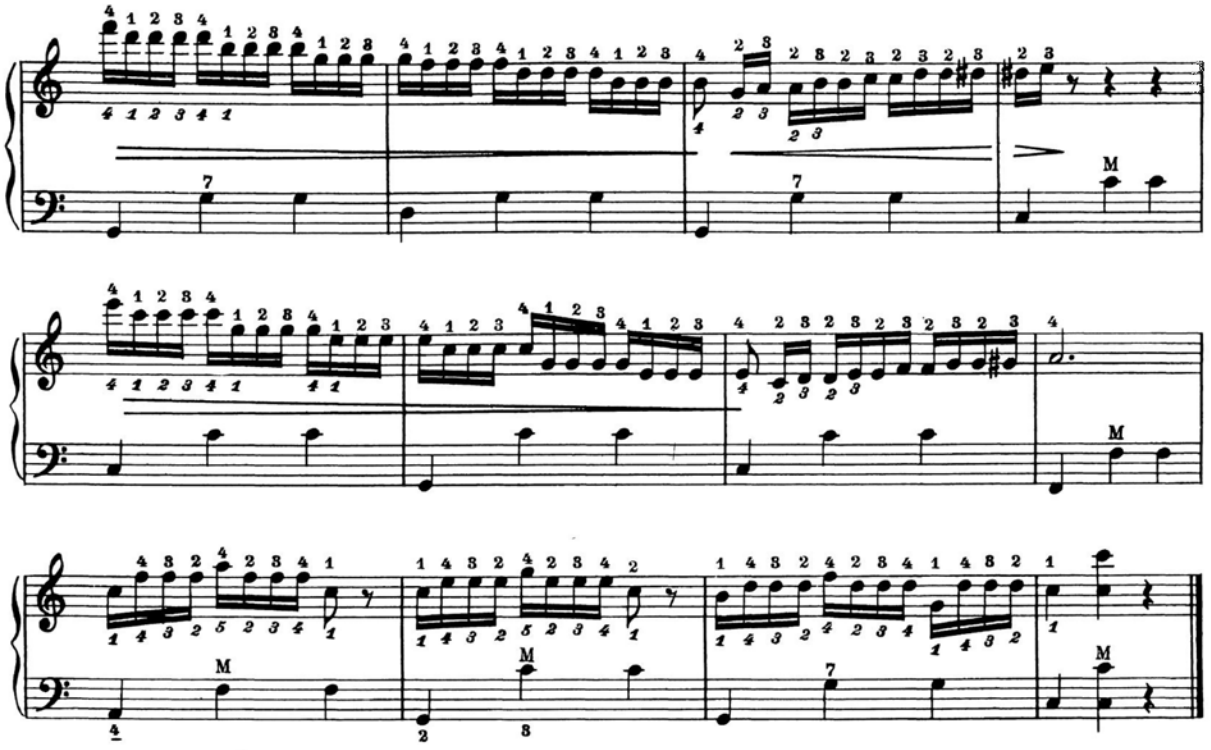

ESERCIZI PER LA MANO SINISTRA.

AVVERTENZA:

È necessario studiare i seguenti esercizi *aprendo* e *chiudendo* il mantice, e nelle diverse posizioni della bottoniera.

(Al *centro*, in *alto* e in *basso*).

*EXERCICES POUR LA MAIN GAUCHE.*

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*Il est nécessaire d'étudier les exercices suivants* en ouvrant *et* en fermant *le soufflet, et dans les différentes positions du clavier.*

(*au* centre, *en* haut, *en* bas)

EJERCICIOS PARA LA MANO IZQUIERDA.

ADVERTENCIA:

Se deben estudiar los ejercicios siguientes *abriendo* y *cerrando* el fuelle, y en las diferentes posiciones del teclado de los bajos.

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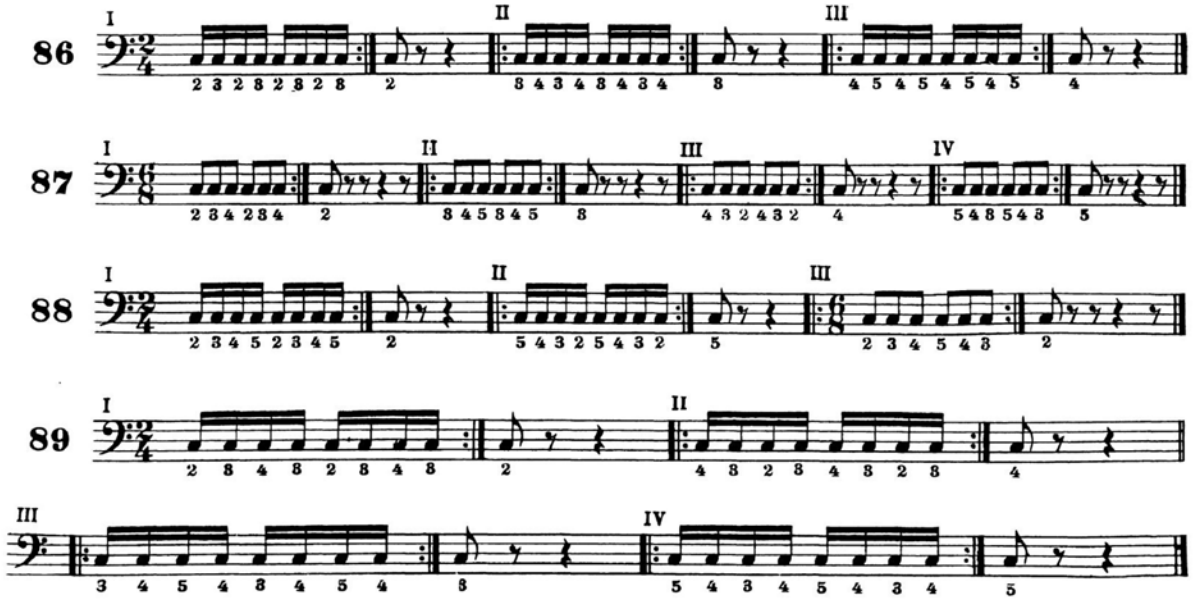

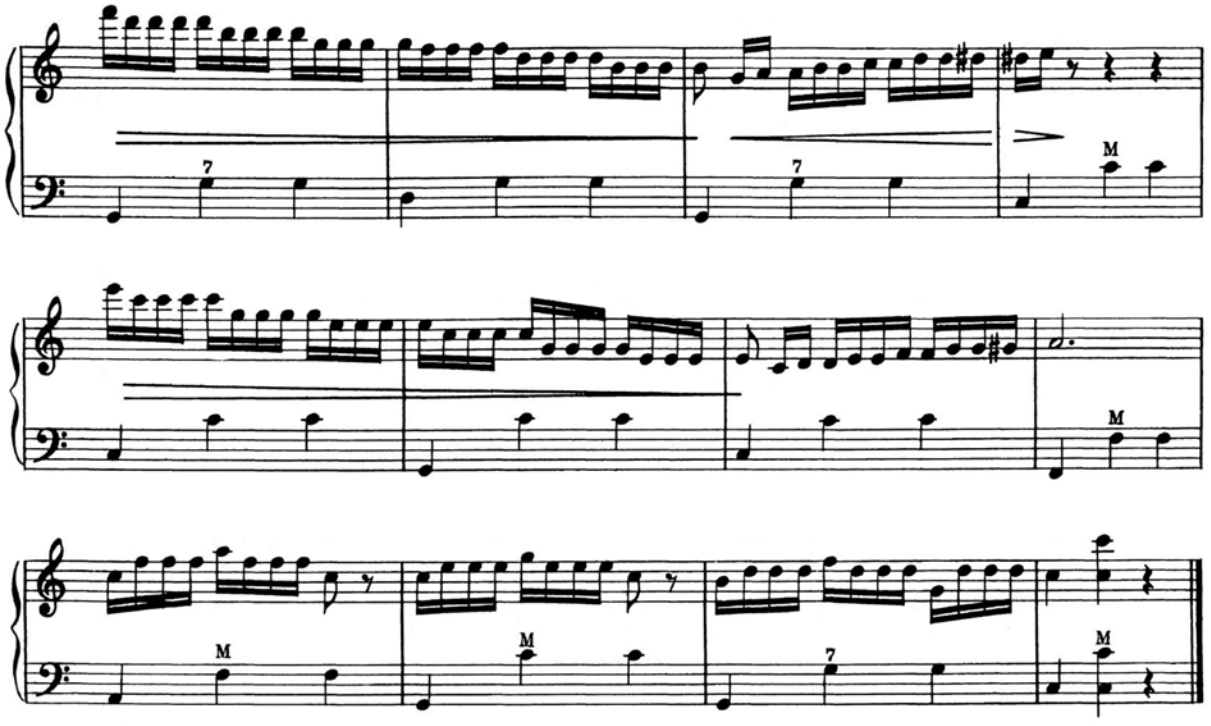


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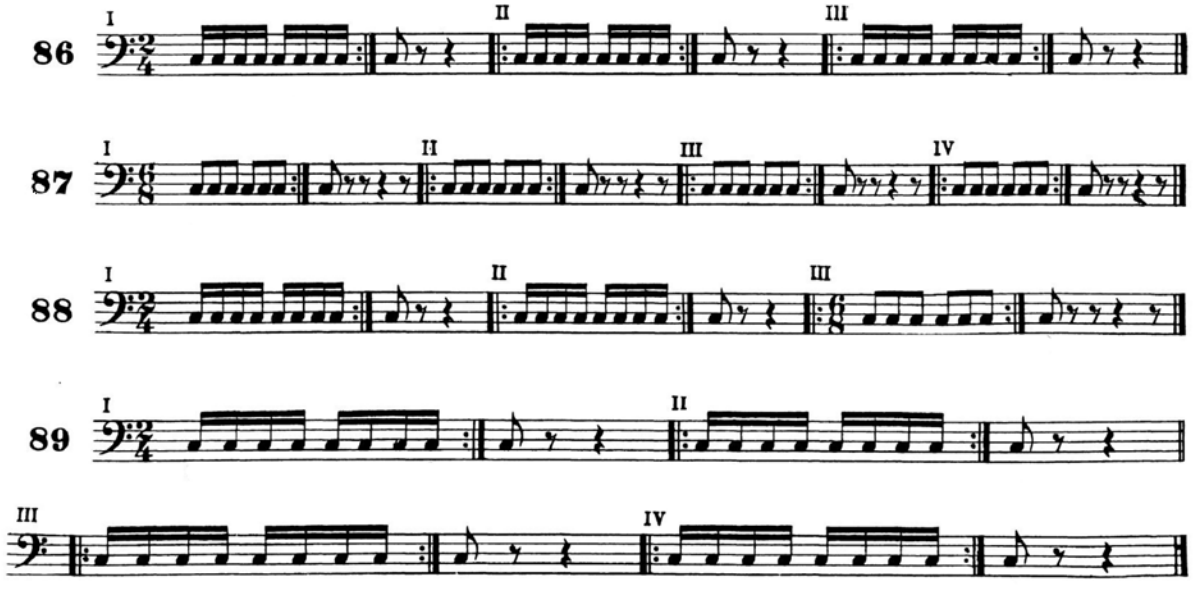

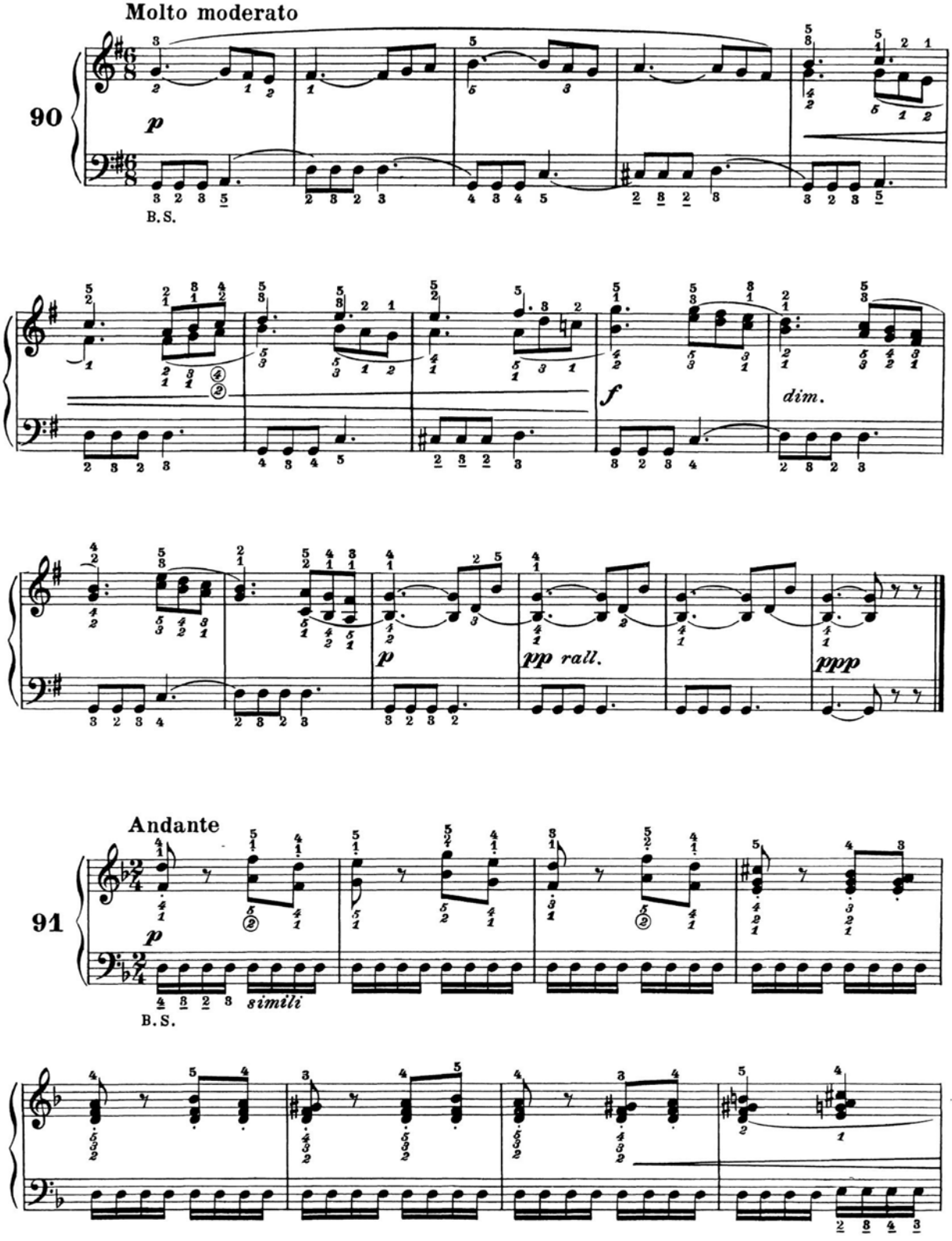
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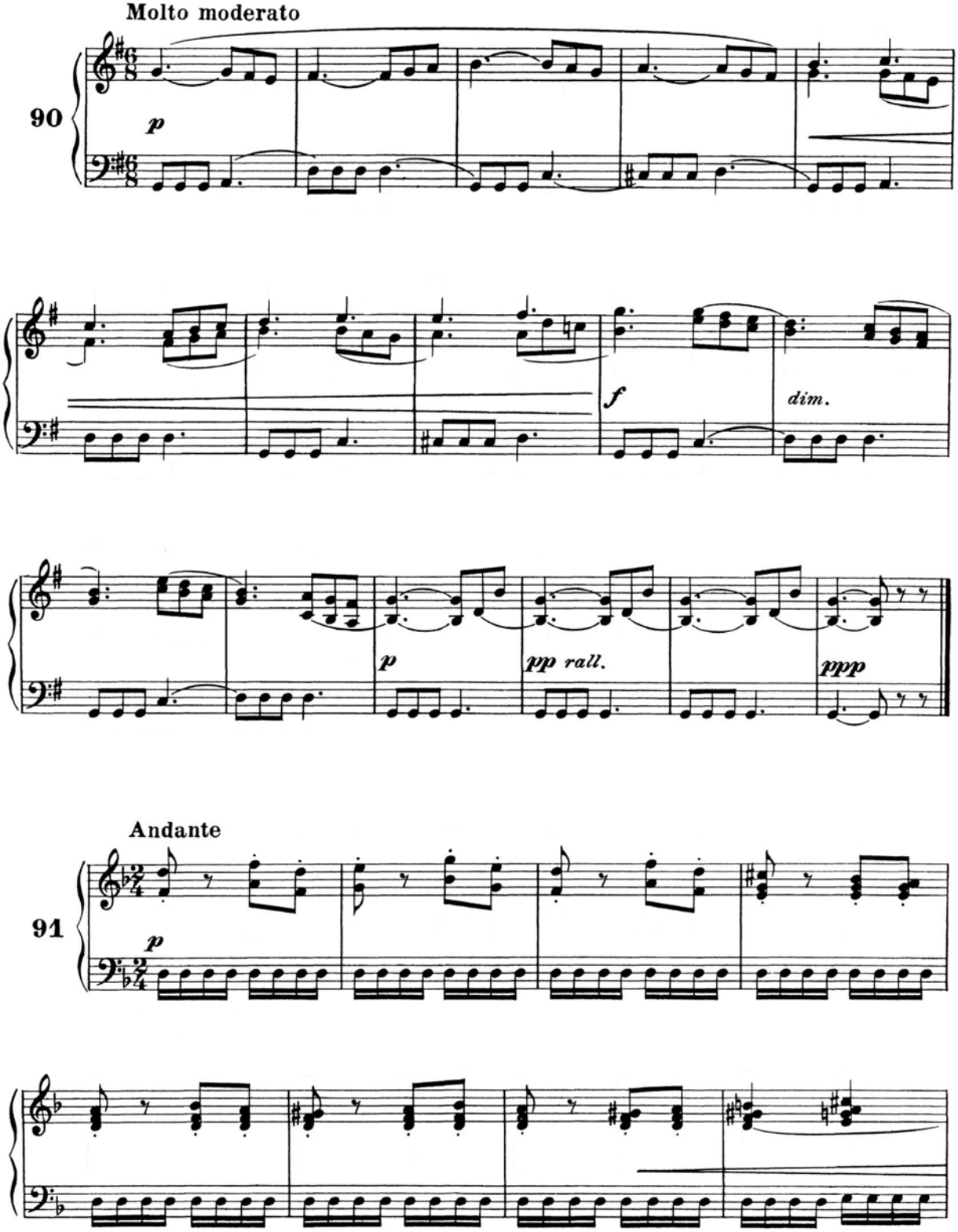
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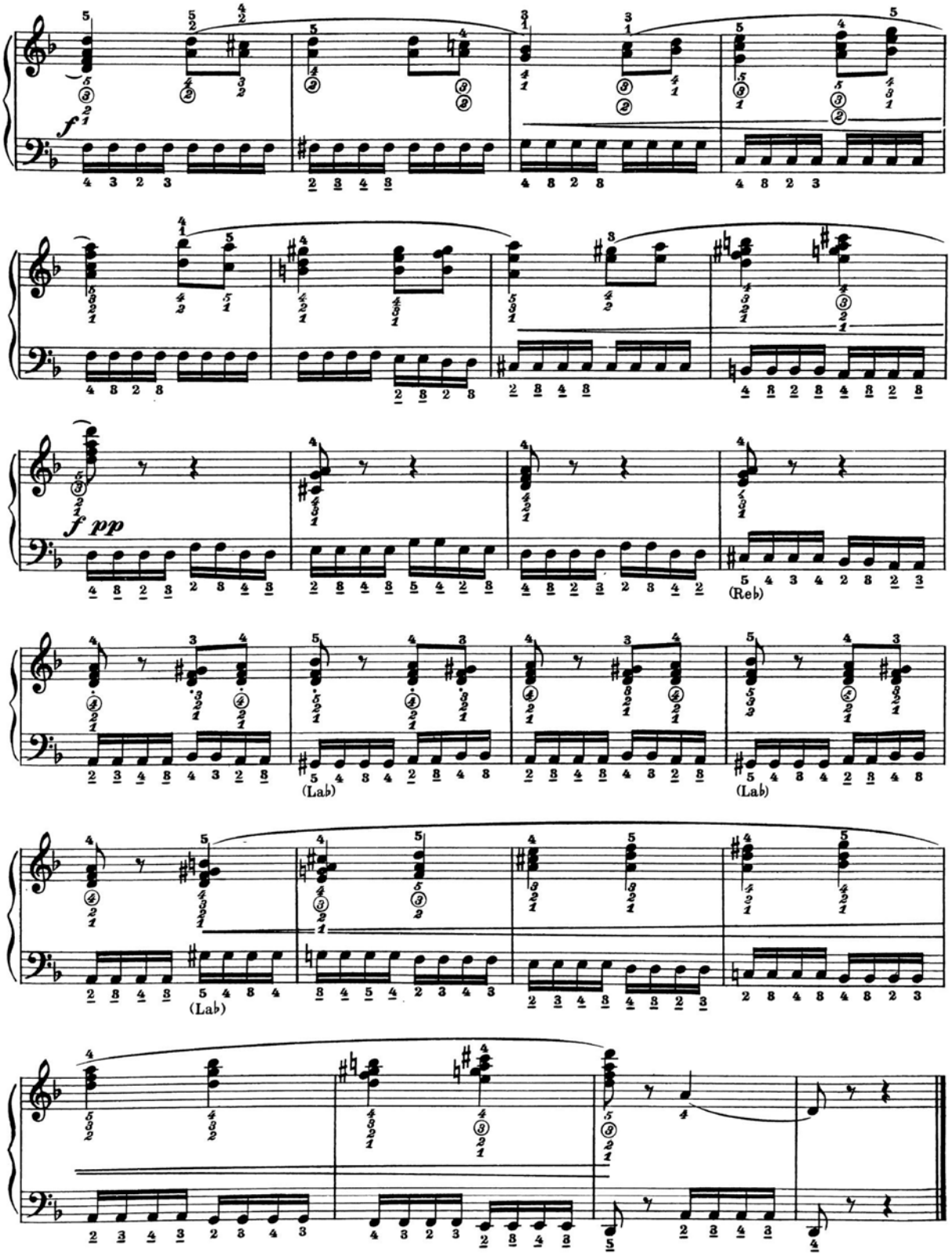
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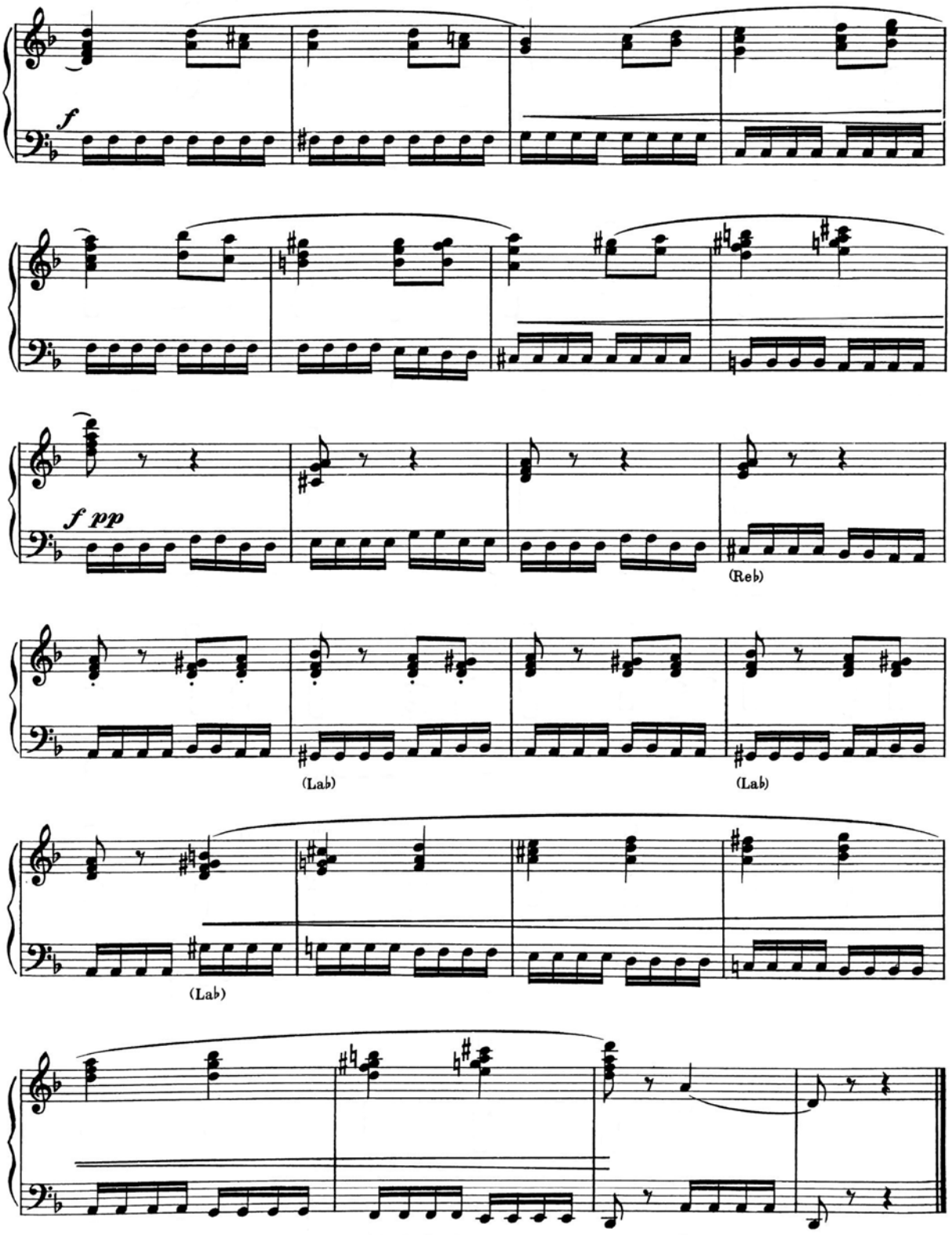
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*b*) RIBATTUTO SUGLI ACCORDI.

È opportuno eseguire i ribattuti su accordi con il movimento del polso, quello stesso che si è trattato nel Cap. IV, Lettera *B* del Vol. I (Staccato di polso), a pag. 25.

Allo stesso modo debbono essere eseguiti i ribattuti con la mano sinistra, almeno per quanto lo consente il *manale* (cinghia della mano sinistra) per la posizione del quale facciamo riferimento a quanto si è detto nel Vol. I, pag. 8 (Preliminari, Lettera *b*).

Con il ribattuto in accordi si possono ottenere due effetti completamente diversi, ma altrettanto pregevoli:

1) RIBATTUTO LEGATO.

Da eseguire senza allontanare le dita dai tasti, in maniera che questi non si rialzino interamente ad ogni ripetizione. (Movimento del mantice morbido ed uniforme).

2) RIBATTUTO STACCATO.

Da eseguire con mano alta, toccando appena i tasti, senza che questi raggiungano il fondo della tastiera.

(Sostenuto il movimento del mantice, in modo da produrre accenti sincroni con i ribattuti)

b) *REBATTU SUR LES ACCORDS*

*Il est convenable d'exécuter les rebattus sur des accords par le mouvement du poignet, le même dont il s'agissait dans le chap. IV, lettre* b) *du Vol. I (poignet en staccato) à la page 25.*

*De la même manière on doit exécuter les rebattus avec la main gauche, au moins autant que la* manique *le permet (courroie de la main gauche) dont la position est conforme à ce qui a été dit dans le Vol. I, page 8 (Préliminaires, lettre* b).

*Avec le rebattu des accords on peut obtenir deux effets complètement différents, mais également estimables:*

*1) REBATTU LIÉ.*

*A exécuter sans éloigner le doigt des touches, de façon que ces derniers ne se rehaussent pas entièrement à chaque répétition (Mouvement doux et uniforme du soufflet).*

*2) REBATTU EN STACCATO.*

*A exécuter avec la main rehaussée, en frolant les touches sans que celles-ci arrivent au fond du clavier (Mouvement soutenu du soufflet, de façon à produire des accents sincroniques avec les rebattus).*

*b*) EL REBATIDO SOBRE LOS ACORDES. Es muy recomendable ejecutare los rebatidos sobre los acordes con el movimiento de la muñeca, de la misma forma que ya se indicó en el Cap. IV, letra *b*, del Volumen I (Picado de muñeca), en la página 25.

De la misma manera se debe ejecutar los rebatidos con la mano izquierda, mientras que la posición de la mano dentro de la correa lo permita, (correa de la mano izquierda). En lo que respecta a esta posición téngase presente lo que ya se ha dicho en el Volumen I, pág. 8. (Preliminares, letra *b*).

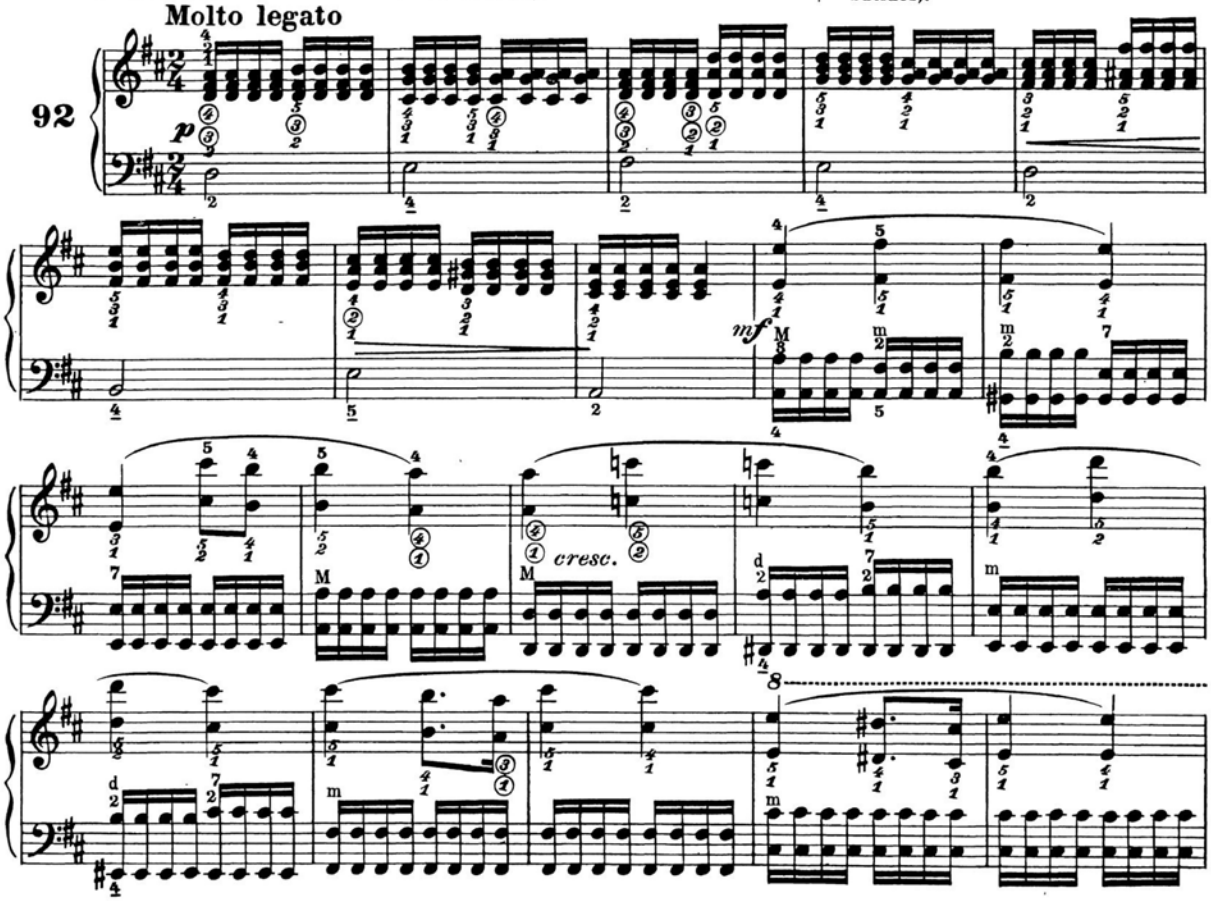
Con el rebatido de los acordes se pueden obtener dos efectos completamente diferentes, pero de igual valor.

1) EL REBATIDO LIGADO.

El rebatido ligado se debe ejecutar sin alejar mucho los dedos de las teclas, de forma que éstas no lleguen a subir por completo en cada repetición. (Movimiento del fuelle suave y uniforme).

2) EL REBATIDO PICADO.

El rebatido picado debe ejecutarse con la mano alta, tocando apenas las teclas y sin que estas lleguen hasta el fondo. (El movimiento del fuelle bien sostenido, de manera que se producan los acentos sincronizados con los rebatidos).



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*A exécuter sans éloigner le doigt des touches, de façon que ces derniers ne se rehaussent pas entièrement à chaque répétition (Mouvement doux et uniforme du soufflet).*

*2) REBATTU EN STACCATO.*

*A exécuter avec la main rehaussée, en frolant les touches sans que celles-ci arrivent au fond du clavier (Mouvement soutenu du soufflet, de façon à produire des accents sincroniques avec les rebattus).*

*b*) EL REBATIDO SOBRE LOS ACORDES. Es muy recomendable ejecutare los rebatidos sobre los acordes con el movimiento de la muñeca, de la misma forma que ya se indicó en el Cap. IV, letra *b*, del Volumen I (Picado de muñeca), en la página 25.

De la misma manera se debe ejecutar los rebatidos con la mano izquierda, mientras que la posición de la mano dentro de la correa lo permita, (correa de la mano izquierda). En lo que respecta a esta posición téngase presente lo que ya se ha dicho en el Volumen I, pág. 8. (Preliminares, letra *b*).

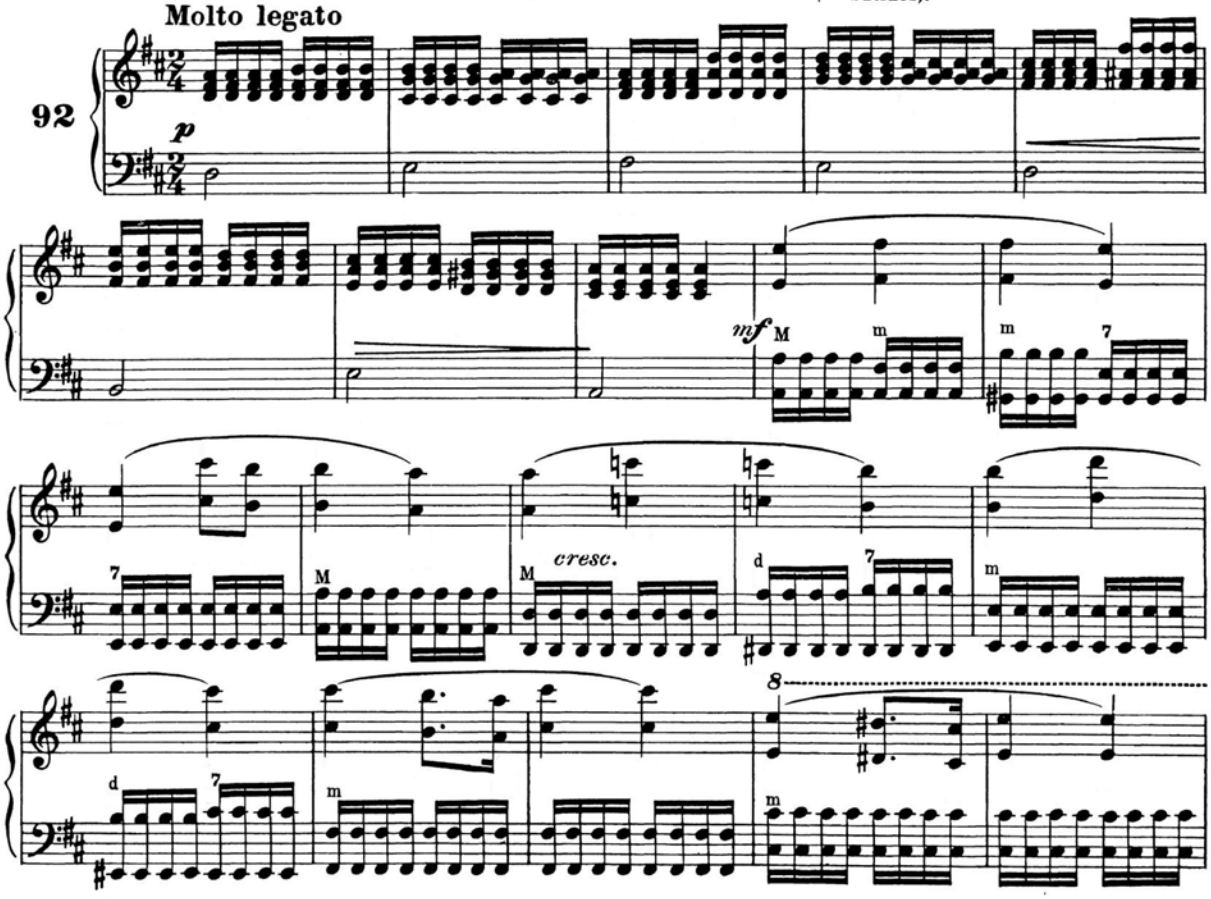
Con el rebatido de los acordes se pueden obtener dos efectos completamente diferentes, pero de igual valor.

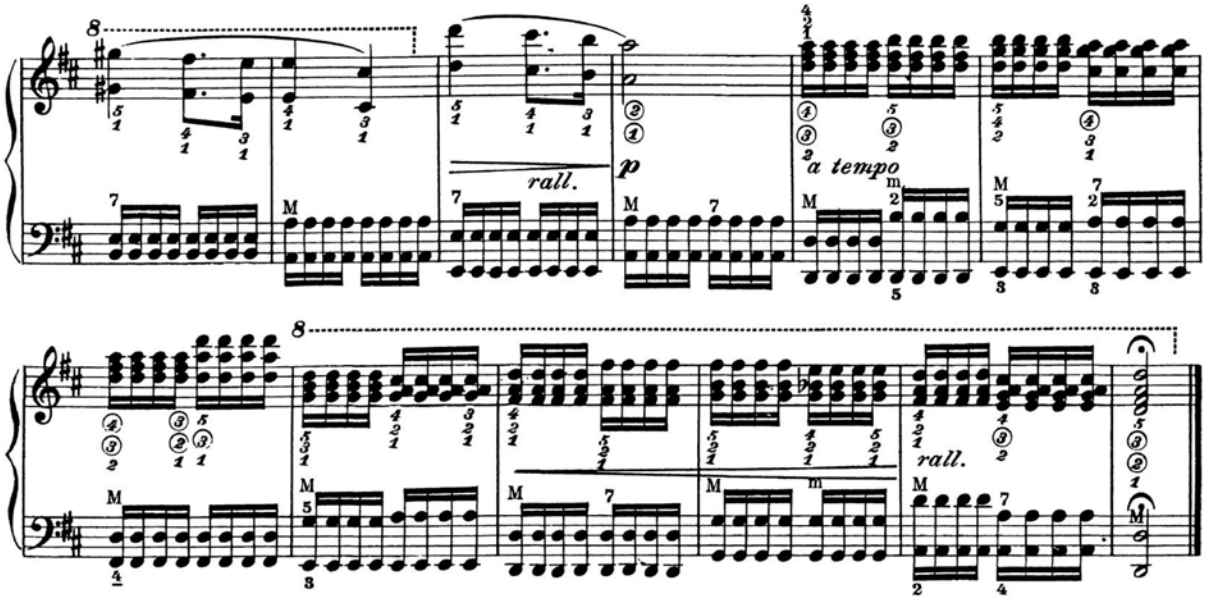
1) EL REBATIDO LIGADO.

El rebatido ligado se debe ejecutar sin alejar mucho los dedos de las teclas, de forma que éstas no lleguen a subir por completo en cada repetición. (Movimiento del fuelle suave y uniforme).

2) EL REBATIDO PICADO.

El rebatido picado debe ejecutarse con la mano alta, tocando apenas las teclas y sin que estas lleguen hasta el fondo. (El movimiento del fuelle bien sostenido, de manera que se producan los acentos sincronizados con los rebatidos).

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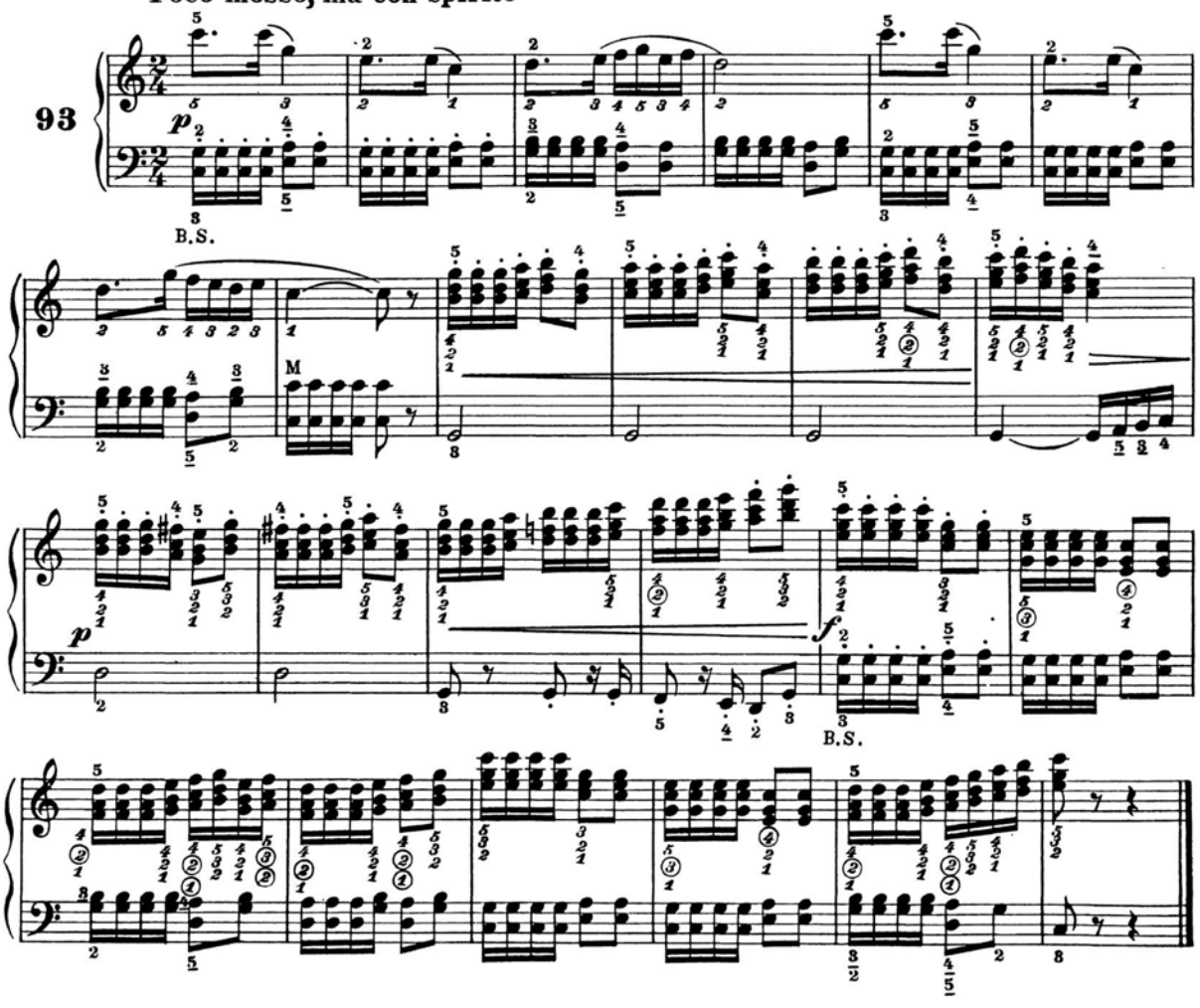
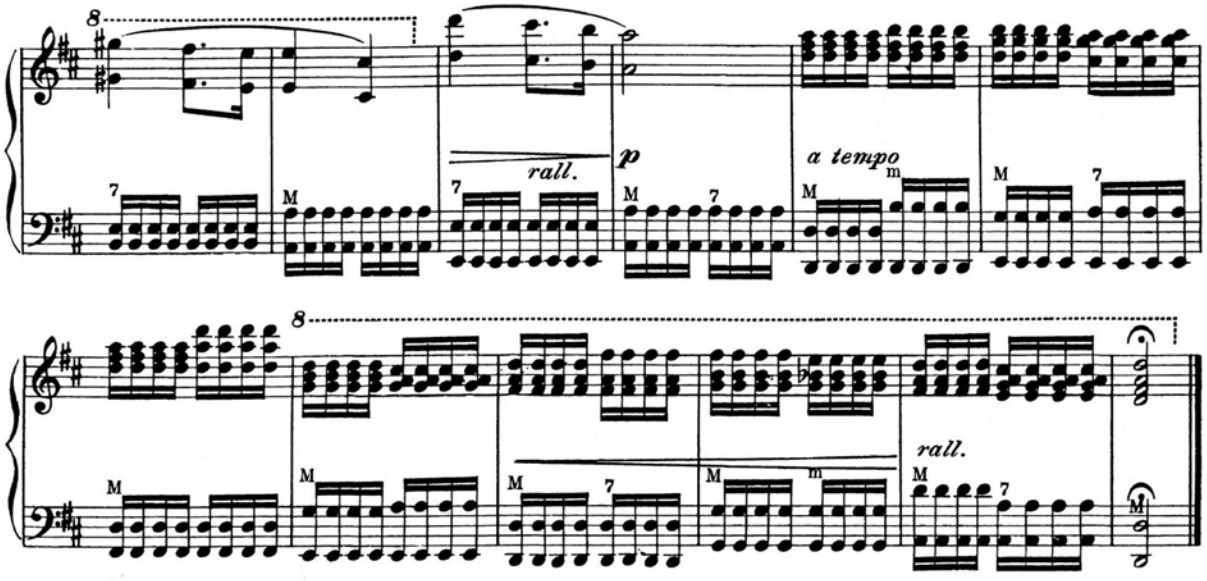
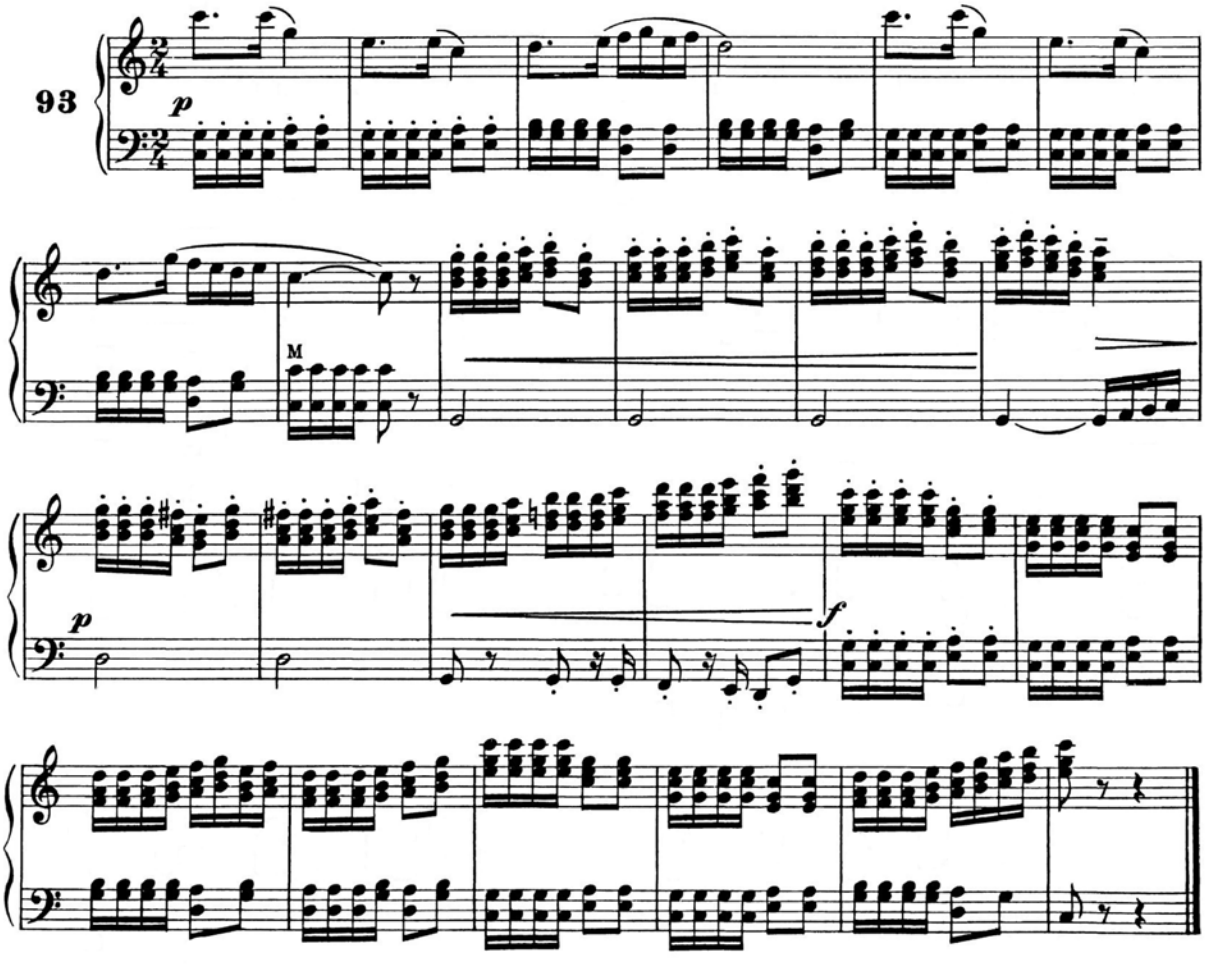

Poco mosso, ma con spirito
93
B.S.
B.S.




**Poco mosso, ma con spirito**



## OTTAVE SPEZZATE E TREMOLO

*a*) Ottave spezzate e tremolo (realizzabili sulla fisarmonica con la sola mano destra) si ottengono mediante la rotazione del polso, come se pollice e mignolo fossero gli estremi di una leva, che ha il suo fulcro al centro della mano.

L'alterna rotazione del polso verso il pollice e verso il mignolo dà luogo alla intermittente azione delle dita.

## OTTAVE SPEZZATE

Esponiamo negli esercizi seguenti i *movimenti della mano* atti a realizzare le ottave spezzate e consigliamo l'allievo a studiarli con molta accuratezza.

*N.B* – Ottenere le ripetizioni delle note con la rotazione del polso, senza muovere le dita.

Studio in ottave spezzate.

## *OCTAVES COUPÉES ET TRÉMOLO*

a) *Des octaves coupées et tremolo (réalisables sur l'accordéon avec la seule main droite) on les obtient par la rotation du poignet, en considérant le pouce et l'auriculaire comme les bouts d'un levrier ayant son point d'appui au centre de la main. La rotation alternée du poignet envers le pouce et l'auriculaire donne lieu à l'action intermittente des doigts.*

## *OCTAVES COUPÉES*

*Nous exposons dans les exercices suivants les* mouvements de la main *aptes à réaliser les octaves coupées et nous suggérons à l'élève de les étudier très soigneusement.*

N.B. – *Obtenir les répétitions des notes par la rotation du poignet, sans bouger les doigts.*

*Etude en octaves coupées.*

## OCTAVAS CORTADAS Y TREMOLO.

*a*) Las octavas cortadas y el trémolo son practicables en el acordeón solamente con la mano derecha, y se obtienen mediante la rotación de la muñeca, considerando el pulgar y el meñique como los extremos de una palanca que tiene su punto de apoyo en el centro de la mano.

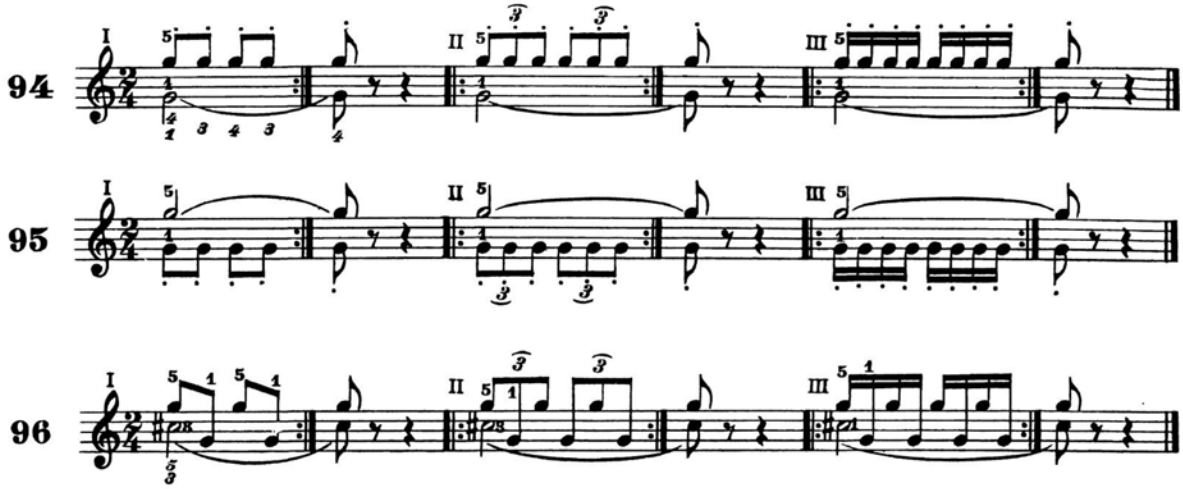
La rotación alternada de la muñeca hacia el pulgar y el meñique da lugar a la acción intermitente de los dedos.

## OCTAVAS CORTADAS

Exponemos en los ejercicios siguientes *los movimientos de la mano* aptos para realizar las octavas cortadas y aconsejamos a los alumnos de estudiarlo poniendo mucho cuidado.

*N.B.* – Procúrese obtener las repeticiones de las notas con la rotación de la muñeca, pero sin mover los dedos.

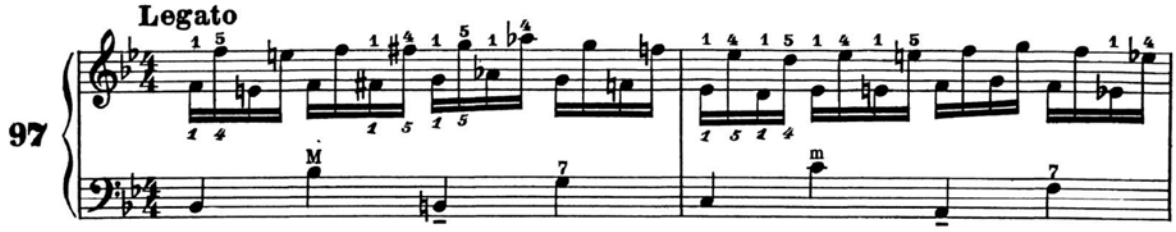
Estudio en octavas cortadas.




## ESERCIZI A MANI UNITE

## *EXERCICES POUR LES DEUX MAINS*

## EJERCICIOS A DOS MANOS



## OTTAVE SPEZZATE E TREMOLO

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L'alterna rotazione del polso verso il pollice e verso il mignolo dà luogo alla intermittente azione delle dita.

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Studio in ottave spezzate.

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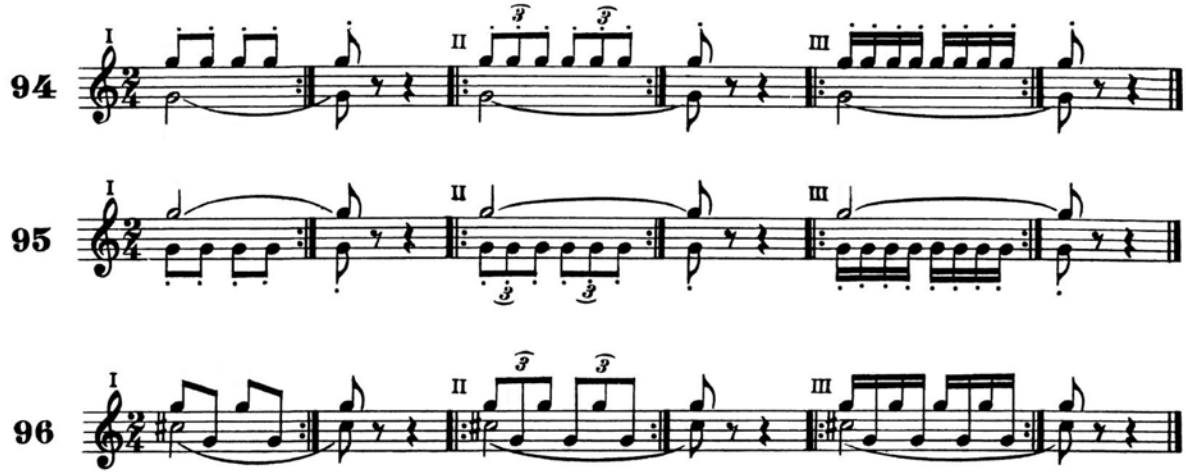
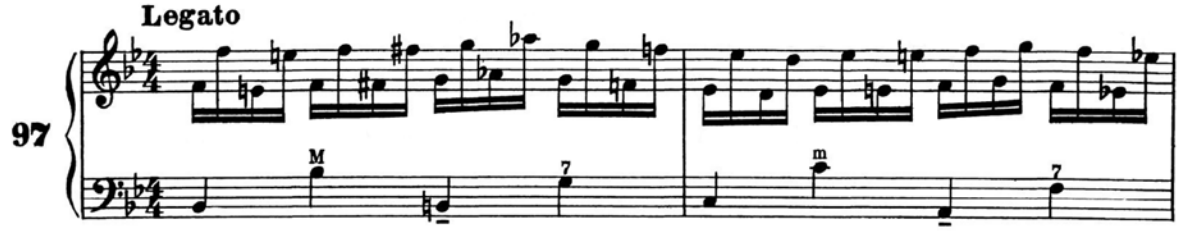
Estudio en octavas cortadas.

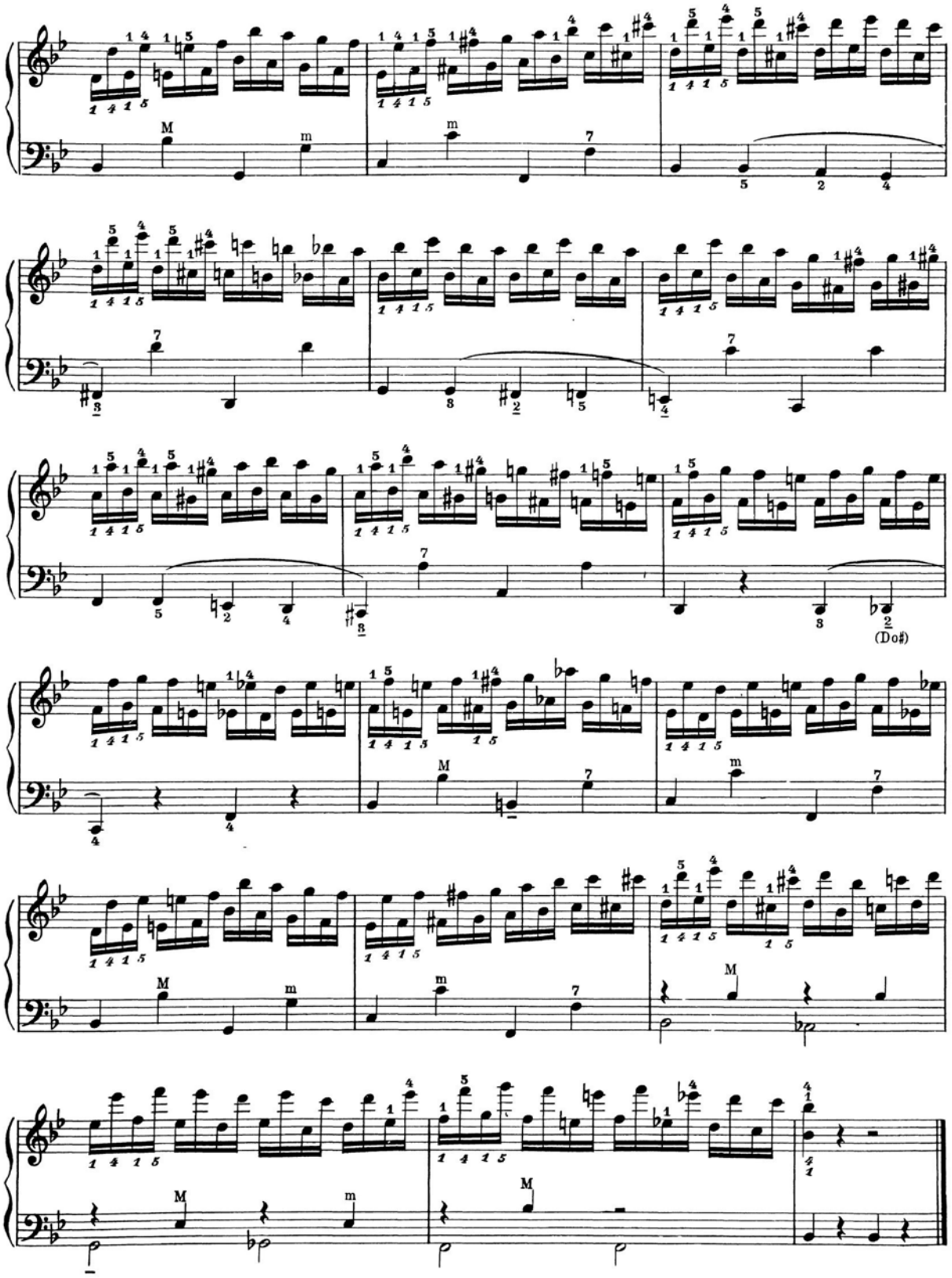



## ESERCIZI A MANI UNITE

## *EXERCICES POUR LES DEUX MAINS*

## EJERCICIOS A DOS MANOS

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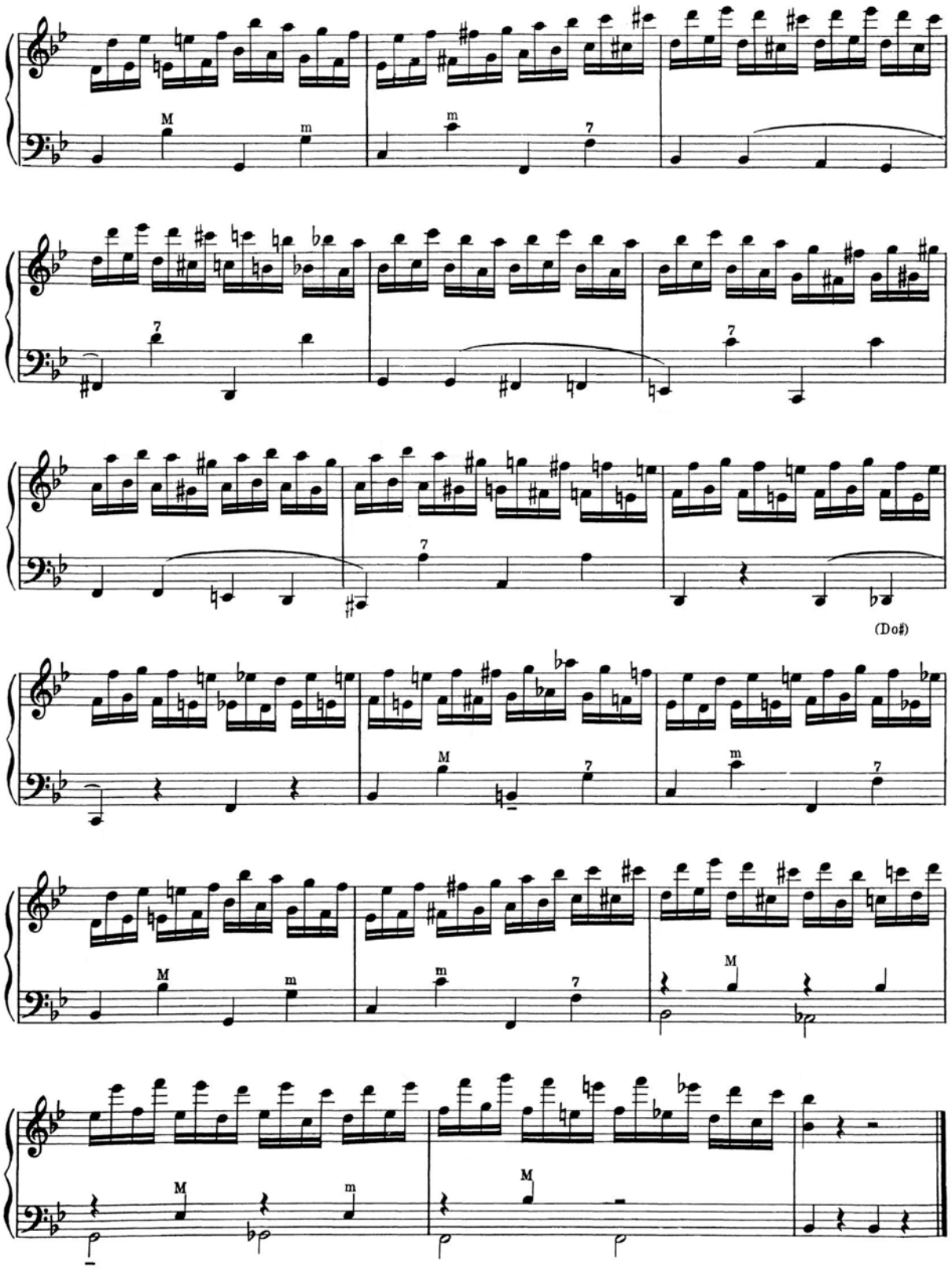
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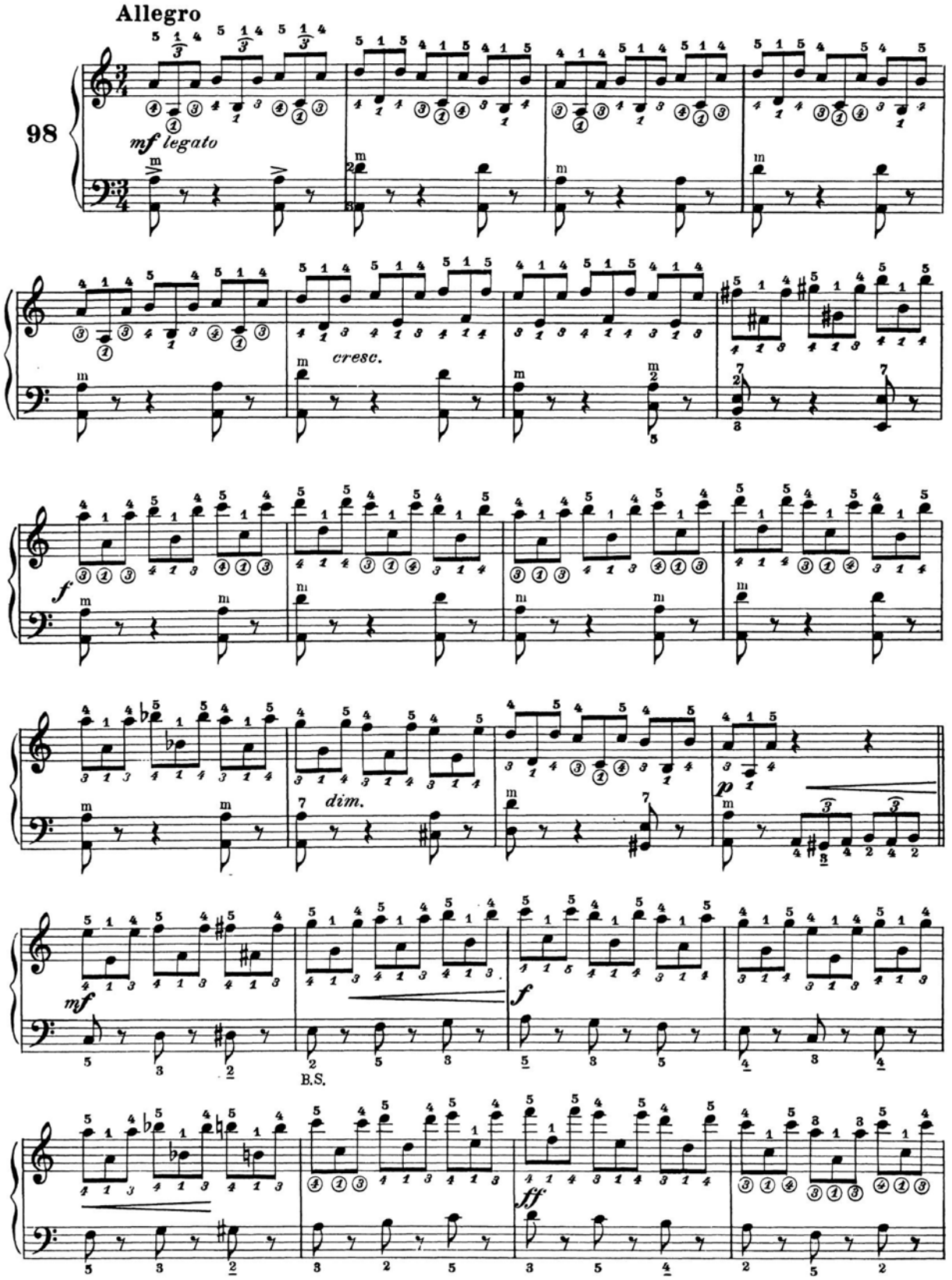
Allegro
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mf legato
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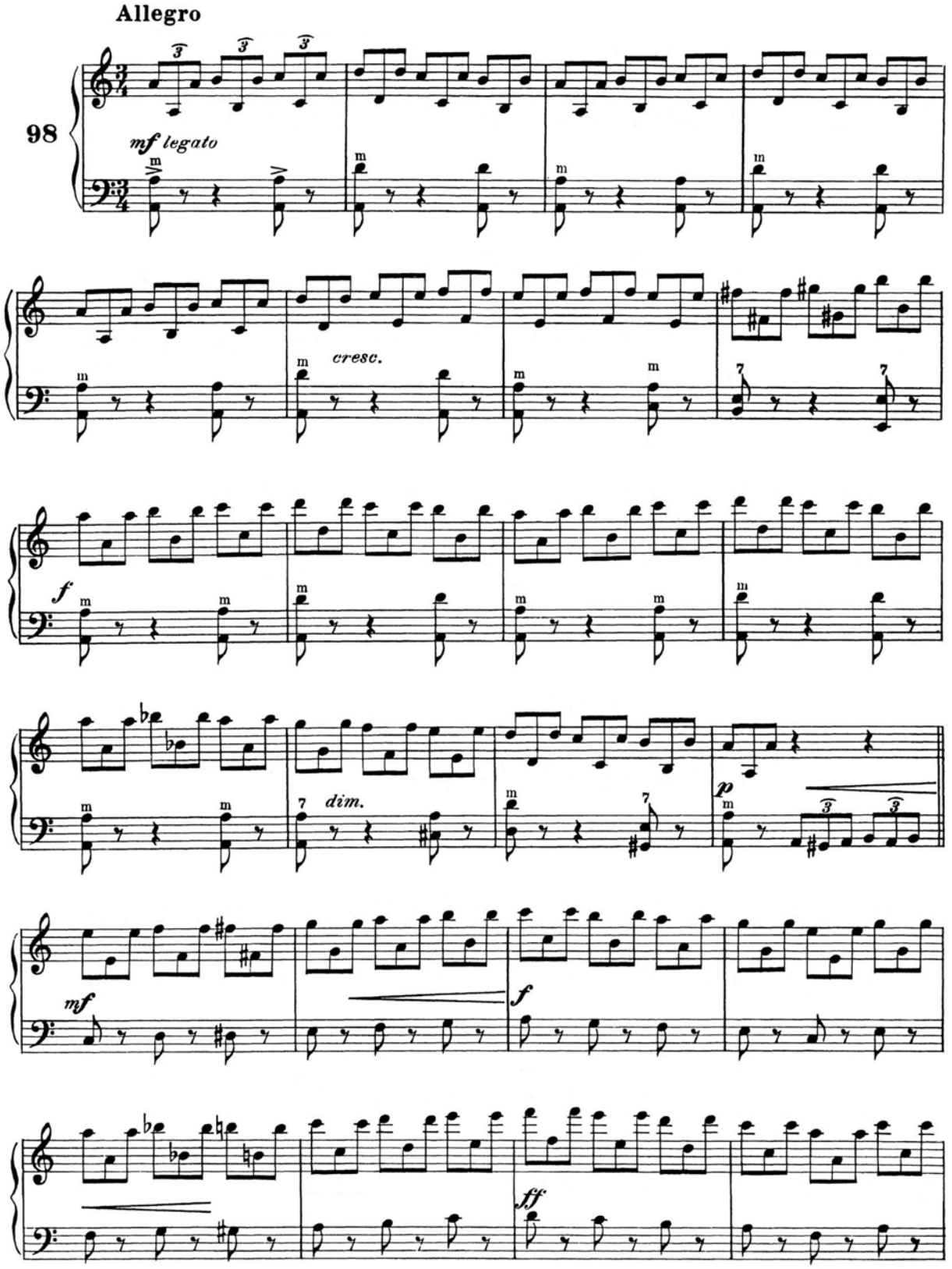
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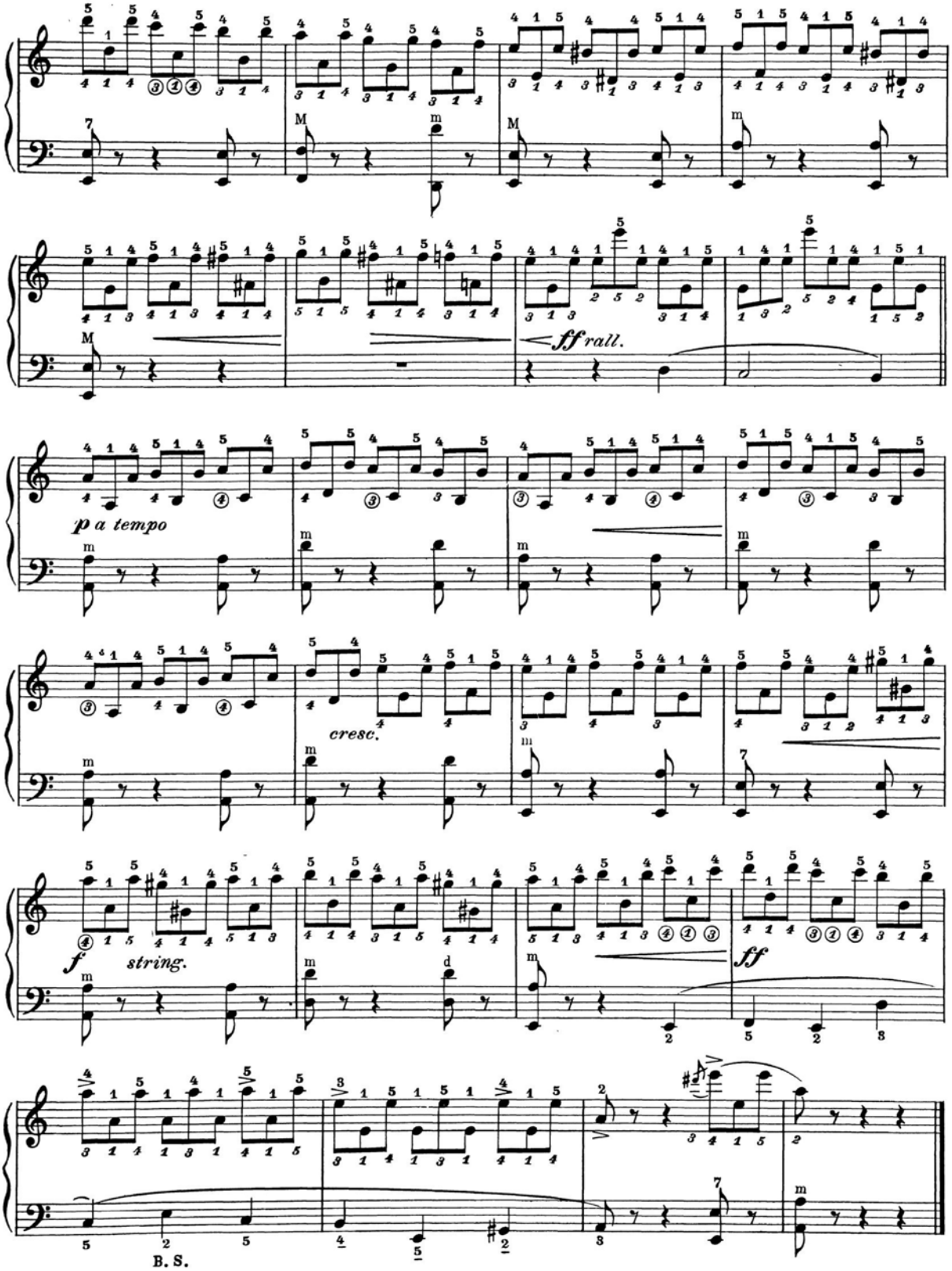
ff rall.
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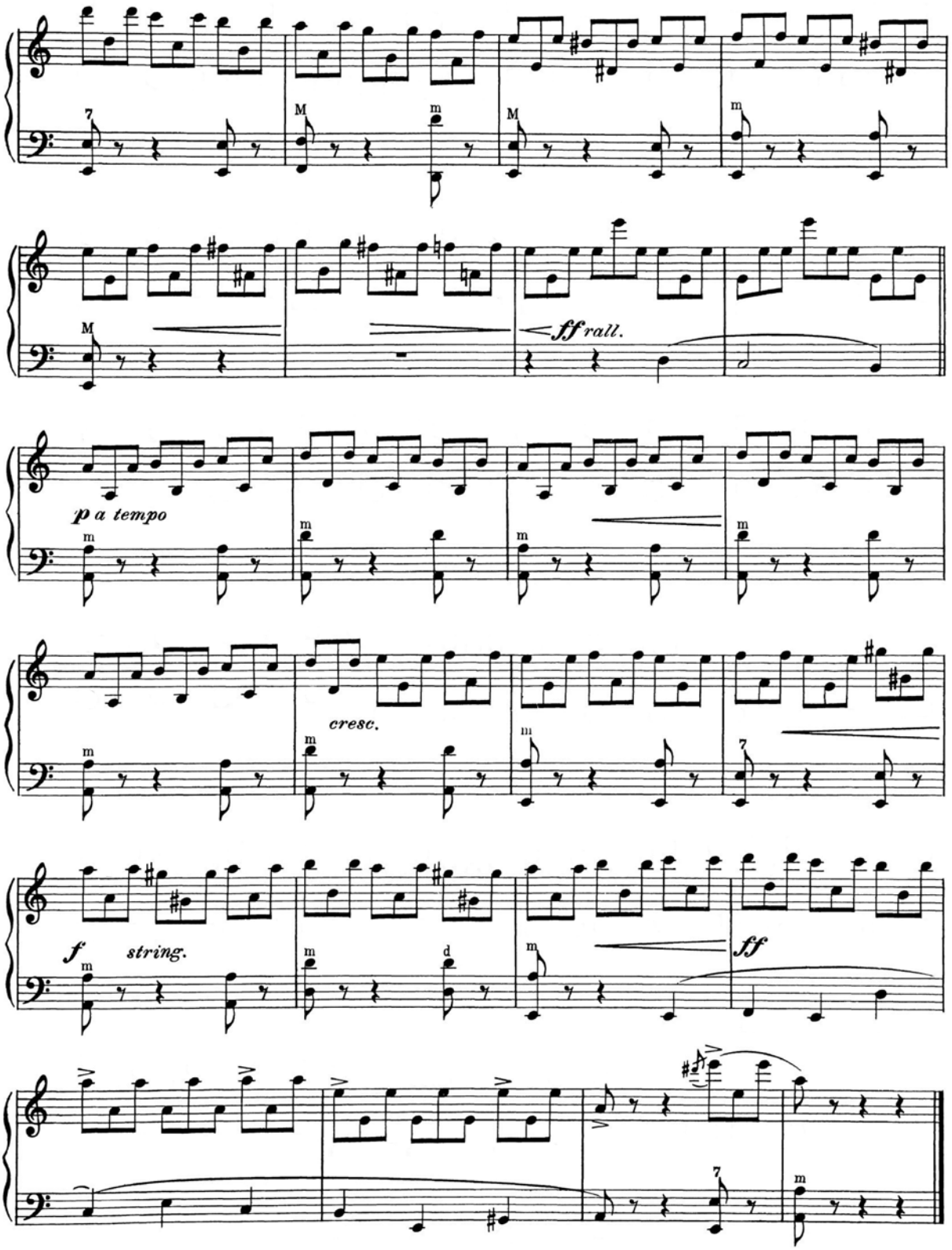
ff rall.
p a tempo
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string.
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## TREMOLO

Per il tremolo è valido quanto si è detto a proposito di ottave spezzate; studiare quindi i seguenti esercizi con gli accorgimenti suggeriti al *N.B.* di pag. 84.

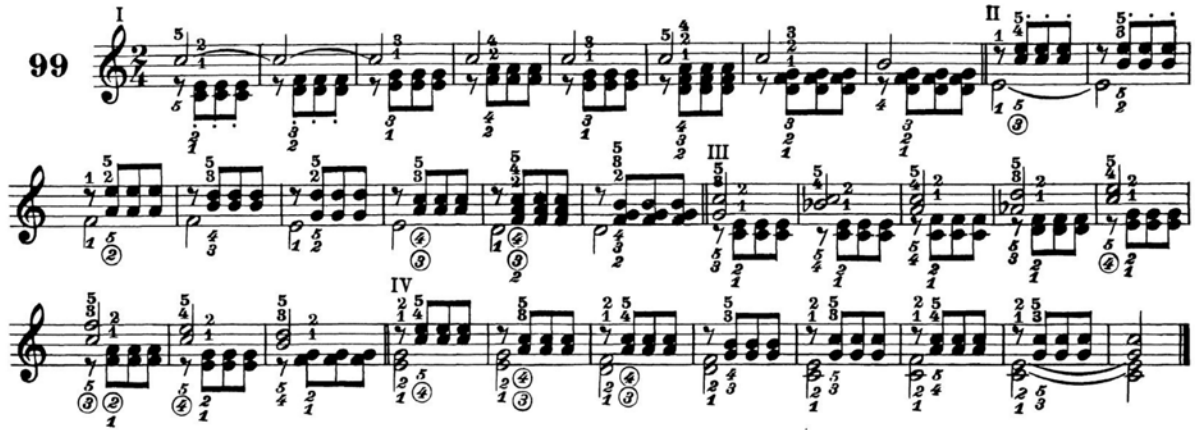
## *TRÉMOLO*

*Pour le trémolo se régler d'après ce qui a été dit au sujet des octaves coupées; étudier ainsi les exercices suivants avec les expédients suggérés au* N.B. *de la page 84.*

## EL TREMOLO

Para el trémolo ajustarse a lo que ya se ha dicho con respecto a las octavas cortadas.

Estudiar también los ejercicios siguientes, teniendo en cuenta los detalles que se ha indicado en la *N.B.* de la pág. 84.




Studiare gli esercizi precedenti accelerando le ripetizioni come dagli esempi seguenti:

*Etudier les exercices précédents en accélérant les répétitions d'après les exemples suivants:*

Estudiar los ejercicios precedentes acelerando las repeticiones como en los ejemplos siguientes:

Il tremolo si scrive così:

L'accordo viene diviso in due gruppi di note a seconda del modo in cui lo si vuole eseguito (i due gruppi di note mantengono il valore totale) e fra di essi vengono poste due, tre, quattro righe per indicare il tremolo in sedicesimi, trentaduesimi o sessantaquattresimi.

Ecco qualche esempio·

*Le trémolo s'écrit ainsi:*

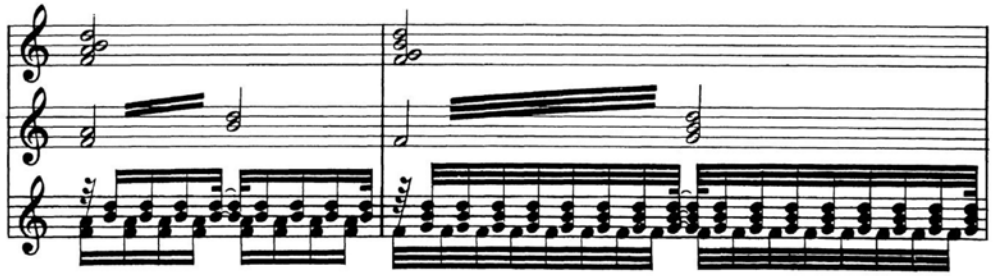
*L'accord est divisé en deux groupes de notes, selon la façon qu'on veut l'exécuter (les deux groupes de notes gardent la valeur totale) et parmi lesquels on place deux, trois, quatre lignes pour indiquer les trémolos en 16.mes, 32.mes ou 64.mes*

*Voici quelques exemples:*

El trémolo se escribe así:

El acorde está dividido en dos grupos de notas, según de la forma que se quiere ejecutar (los dos grupos de notas contienen el valor total) y entre los cuales se colocan dos, tres o cuatro barras que sirven para indicar los trémolos.

He aquí algunos ejemplos:



In genere però il tremolo non si misura, viene eseguito il più rapidamente possibile e legatissimo in maniera da non impoverire la sonorità degli accordi.

Applicazioni del tremolo potrete trovarle negli studi che riassumono il presente Capitolo (pag. 92).

*Cependant et en général le trémolo ne se mesure pas; on l'exécute le plus rapidement possible et très lié, de façon à ne pas appauvrir la sonorité des accords. On trouvera les applications du trémolo dans les études qui résument la présent Chapitre (page 92).*

Generalmente el batido del trémolo no se mide; se ejecuta lo más rápidamente posible y muy ligado, procurando que el sonido sea bien continuado, para no empobrecer la sonoridad de los acordes. Las explicaciones del trémolo se encuentran en el resumen de los estudios del presente Capítulo (pág. 92.)

## TREMOLO

Per il tremolo è valido quanto si è detto a proposito di ottave spezzate; studiare quindi i seguenti esercizi con gli accorgimenti suggeriti al *N.B.* di pag. 84.

## *TRÉMOLO*

*Pour le trémolo se régler d'après ce qui a été dit au sujet des octaves coupées; étudier ainsi les exercices suivants avec les expédients suggérés au* N.B. *de la page 84.*

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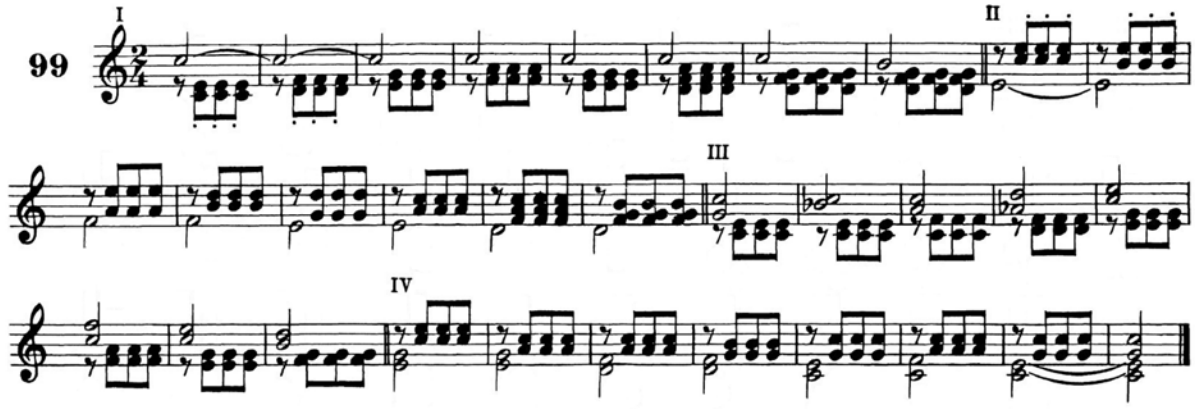


Studiare gli esercizi precedenti accelerando le ripetizioni come dagli esempi seguenti:

*Etudier les exercices précédents en accélérant les répétitions d'après les exemples suivants:*

Estudiar los ejercicios precedentes acelerando las repeticiones como en los ejemplos siguientes:

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*Voici quelques exemples:*

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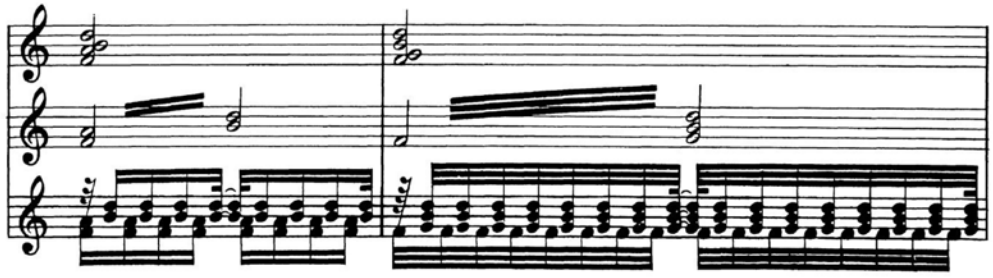

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## IL GLISSATO

Il glissato, di limitata applicazione ma di buon effetto sulla fisarmonica a pianoforte, merita menzione in questa sede.

Il glissato si può effettuare in senso ascendente o discendente, con una o più note; si indica con linee dentellate (tante quante sono le note da glissare) intercorrenti tra la nota (o accordo) di partenza e quella d'arrivo.

Per consentire il rapido scorrere della mano sulla tastiera, le dita debbono essere molto inclinate nella direzione del glissato e la loro pressione sui tasti deve essere minima.

Quando il glissato termina con tasti neri è bene, ove possibile, appoggiarsi su questi ultimi con dita diverse da quelle che hanno effettuato lo strisciato.

Ecco qui di seguito qualche esempio dimostrativo:

## *LE GLISSEMENT*

*Tout en ayant une application limitée, mais de bon effet sur l'accordéon à piano le glissement mérite d'être mentionné en ce volume.*

*On peut effectuer le glissement en sens ascendant ou déscendant, avec une ou plusieurs notes; on l'indique avec des lignes dentelées (autant que les notes à glissement) passant entre la note (ou accord) de départ et celle d'arrivée.*

*Afin de permettre le rapide écoulement de la main sur le clavier, les doigts doivent être très inclinés envers la direction du glissement et leur pression sur les touches doit être minime.*

*Lorsque le glissement termine par des touches noires, ce serait bien, si possible, de s'appuyer sur ces dernières avec les doigts n'ayant pas effectué le glissement.*

*Voici de suite quelques exemples démonstratifs:*

## EL GLISADO

El glisado aunque tiene una aplicación limitada, es de muy buen efecto sobre el Acordeón-piano. Por consiguiente, merece ser mencionado en este Volumen.

El glisado se puede efectuar en sentido ascendente o descendente, con una o más notas. Se indica con pequeñas líneas, (tantas como notas tiene el glisado), desde el punto de partida hasta la llegada, pasando entre las notas o acordes.

Para que la mano pueda recorrer el teclado con rapidez, es necesario que los dedos se encuentren bien inclinados hacia la dirección del glisado, y que su presión sobre las teclas sea mínima.

Cuando el glisado termina en teclas negras, sería muy conveniente si es posible, hacer éstes últimas con otros dedos que no se hayan aplicado al glisado.

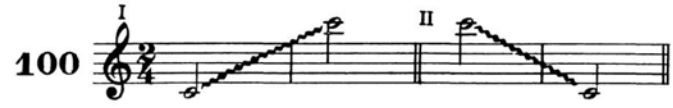
Seguidamente exponemos a continuación algunos ejemplos demostrativos:

**GLISSATI**
**AD UNA SOLA NOTA**
(Studiare con tutte cinque le dita)

***GLISSÉS***
***A UNE SEULE NOTE***
(*Étudier avec les cinq doigts*)

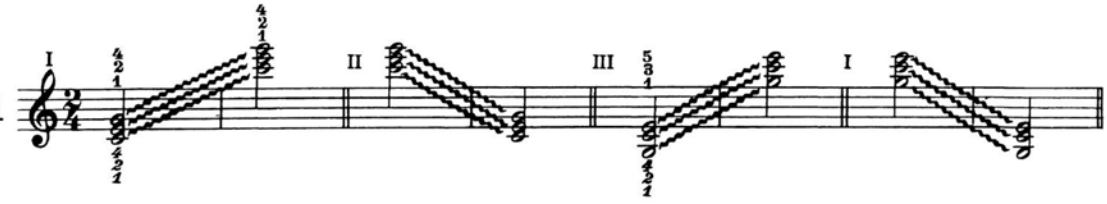
**GLISADO**
**CON UNA SOLA NOTA**
(Etudiarlo con cada uno de los cinco dedos)

100



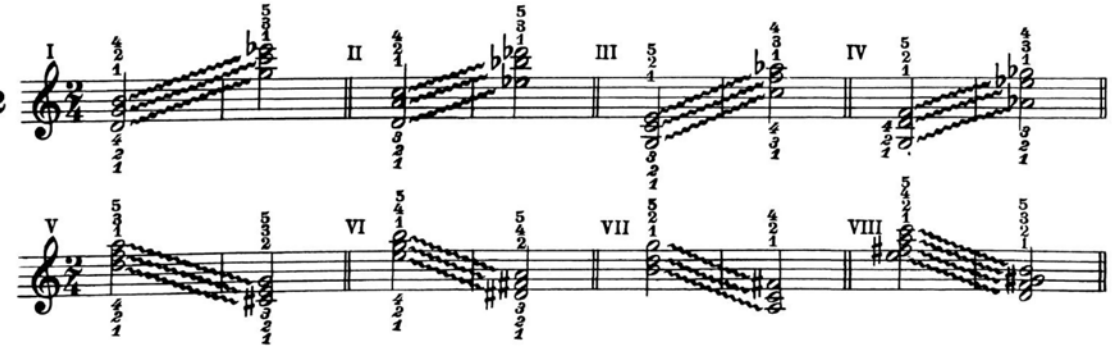

**ACCORDI GLISSATI** — ***ACCORDS GLISSÉS*** — **GLISADOS CON LOS ACORDES**

101




**GLISSATI TERMINANTI SU TASTI NERI** — ***GLISSÉS TERMINANT SUR DES TOUCHES NOIRES*** — **GLISADOS TERMINANDO SOBRE LAS TECLAS NEGRAS**

102



## IL GLISSATO

Il glissato, di limitata applicazione ma di buon effetto sulla fisarmonica a pianoforte, merita menzione in questa sede.

Il glissato si può effettuare in senso ascendente o discendente, con una o più note; si indica con linee dentellate (tante quante sono le note da glissare) intercorrenti tra la nota (o accordo) di partenza e quella d'arrivo.

Per consentire il rapido scorrere della mano sulla tastiera, le dita debbono essere molto inclinate nella direzione del glissato e la loro pressione sui tasti deve essere minima.

Quando il glissato termina con tasti neri è bene, ove possibile, appoggiarsi su questi ultimi con dita diverse da quelle che hanno effettuato lo strisciato.

Ecco qui di seguito qualche esempio dimostrativo:

## *LE GLISSEMENT*

*Tout en ayant une application limitée, mais de bon effet sur l'accordéon à piano le glissement mérite d'être mentionné en ce volume.*

*On peut effectuer le glissement en sens ascendant ou déscendant, avec une ou plusieurs notes; on l'indique avec des lignes dentelées (autant que les notes à glissement) passant entre la note (ou accord) de départ et celle d'arrivée.*

*Afin de permettre le rapide écoulement de la main sur le clavier, les doigts doivent être très inclinés envers la direction du glissement et leur pression sur les touches doit être minime.*

*Lorsque le glissement termine par des touches noires, ce serait bien, si possible, de s'appuyer sur ces dernières avec les doigts n'ayant pas effectué le glissement.*

*Voici de suite quelques exemples démonstratifs:*

## EL GLISADO

El glisado aunque tiene una aplicación limitada, es de muy buen efecto sobre el Acordeón-piano. Por consiguiente, merece ser mencionado en este Volumen.

El glisado se puede efectuar en sentido ascendente o descendente, con una o más notas. Se indica con pequeñas líneas, (tantas como notas tiene el glisado), desde el punto de partida hasta la llegada, pasando entre las notas o acordes.

Para que la mano pueda recorrer el teclado con rapidez, es necesario que los dedos se encuentren bien inclinados hacia la dirección del glisado, y que su presión sobre las teclas sea mínima.

Cuando el glisado termina en teclas negras, sería muy conveniente si es posible, hacer éstes últimas con otros dedos que no se hayan aplicado al glisado.

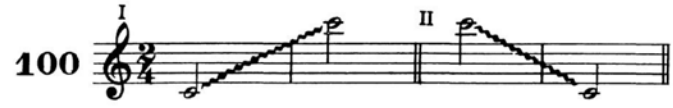
Seguidamente exponemos a continuación algunos ejemplos demostrativos:

**GLISSATI**
**AD UNA SOLA NOTA**
(Studiare con tutte cinque le dita)

***GLISSÉS***
***A UNE SEULE NOTE***
(*Étudier avec les cinq doigts*)

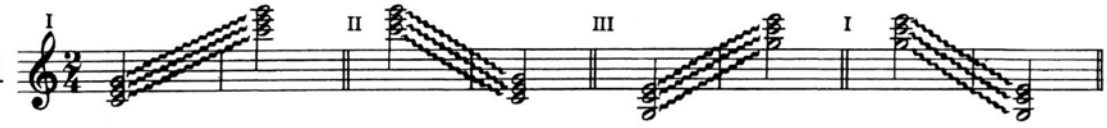
**GLISADO**
**CON UNA SOLA NOTA**
(Etudiarlo con cada uno de los cinco dedos)

100




**ACCORDI GLISSATI** — ***ACCORDS GLISSÉS*** — **GLISADOS CON LOS ACORDES**

101




**GLISSATI TERMINANTI SU TASTI NERI** — ***GLISSÉS TERMINANT SUR DES TOUCHES NOIRES*** — **GLISADOS TERMINANDO SOBRE LAS TECLAS NEGRAS**

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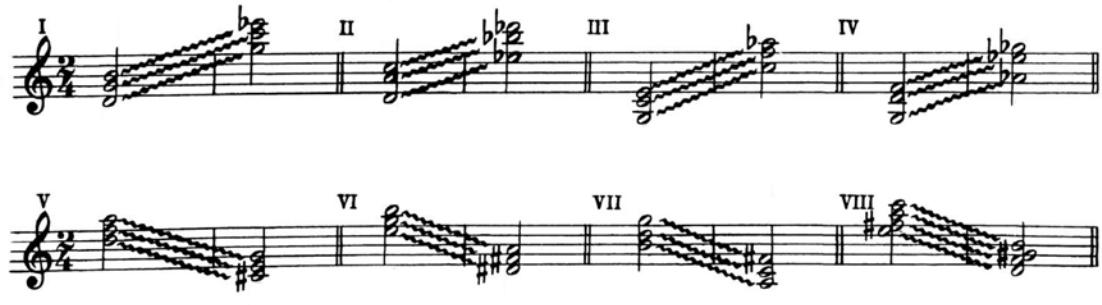

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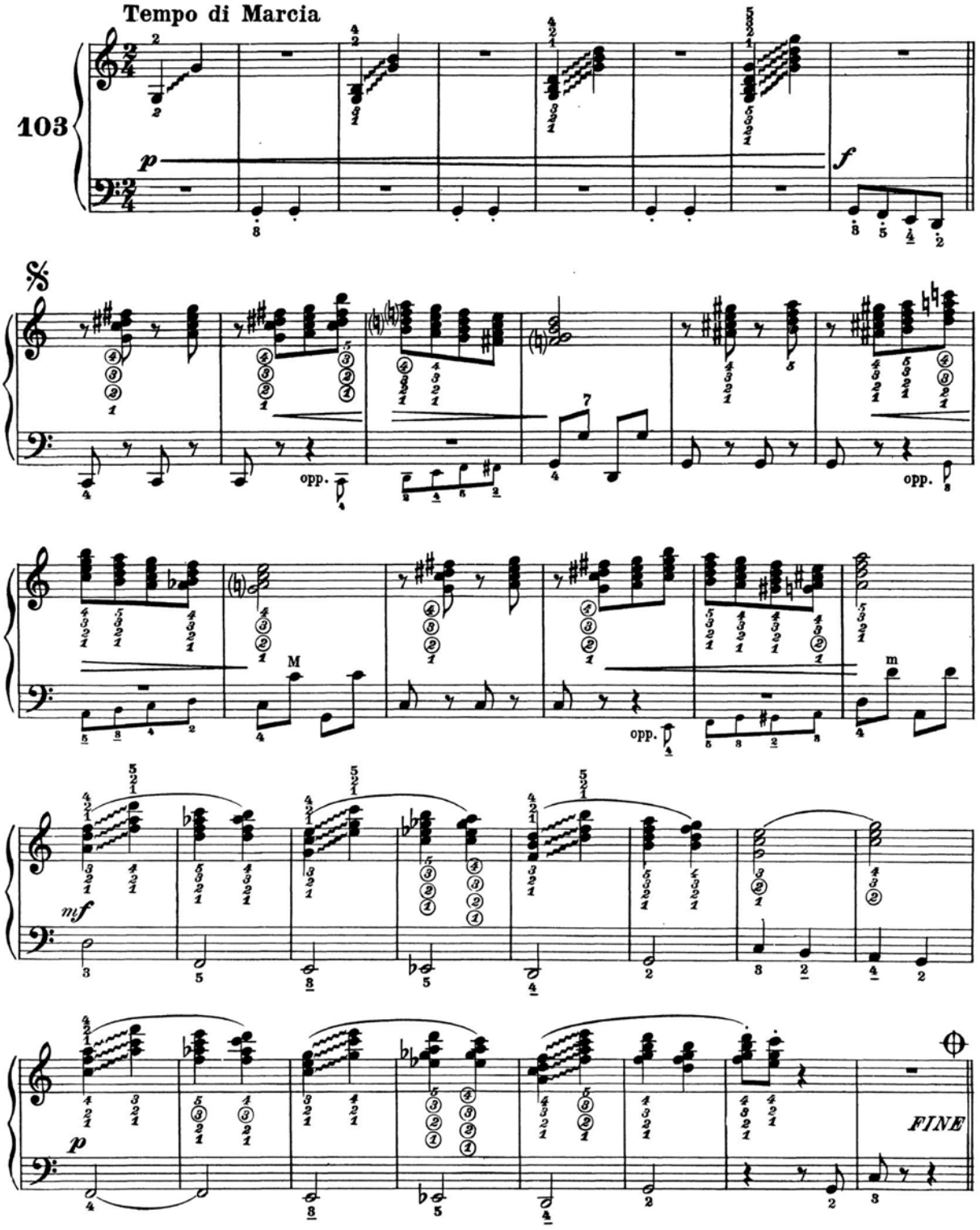

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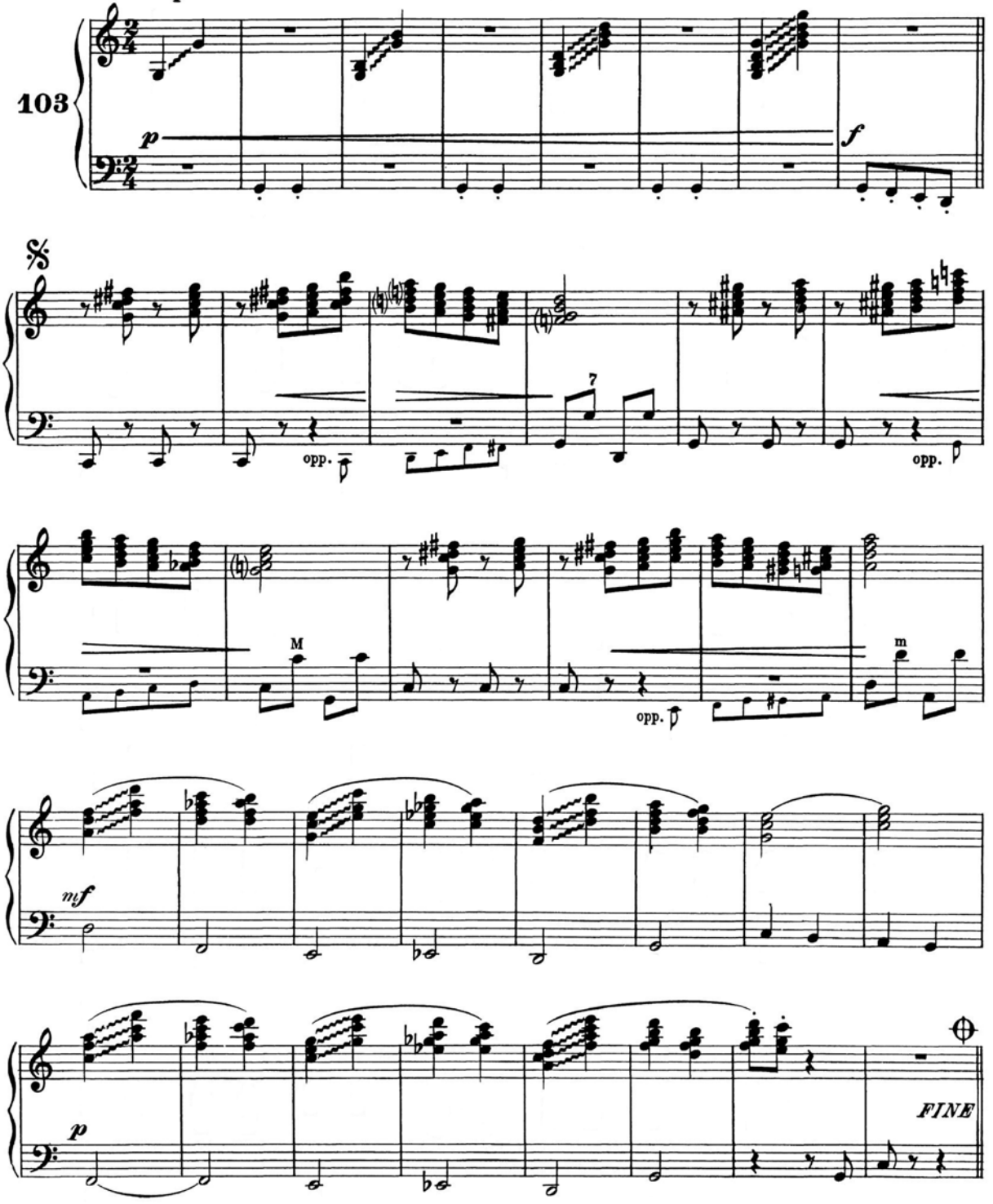
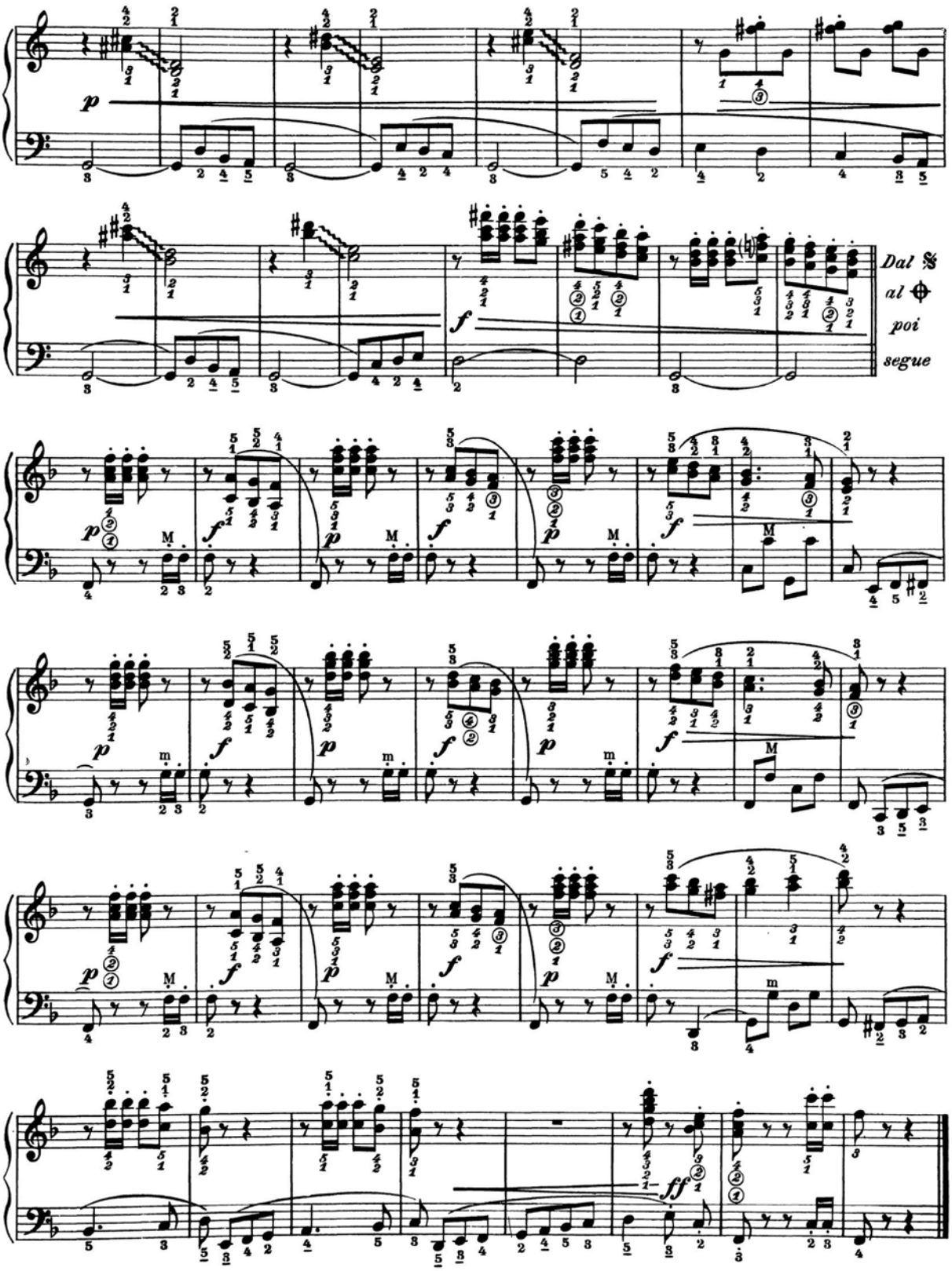
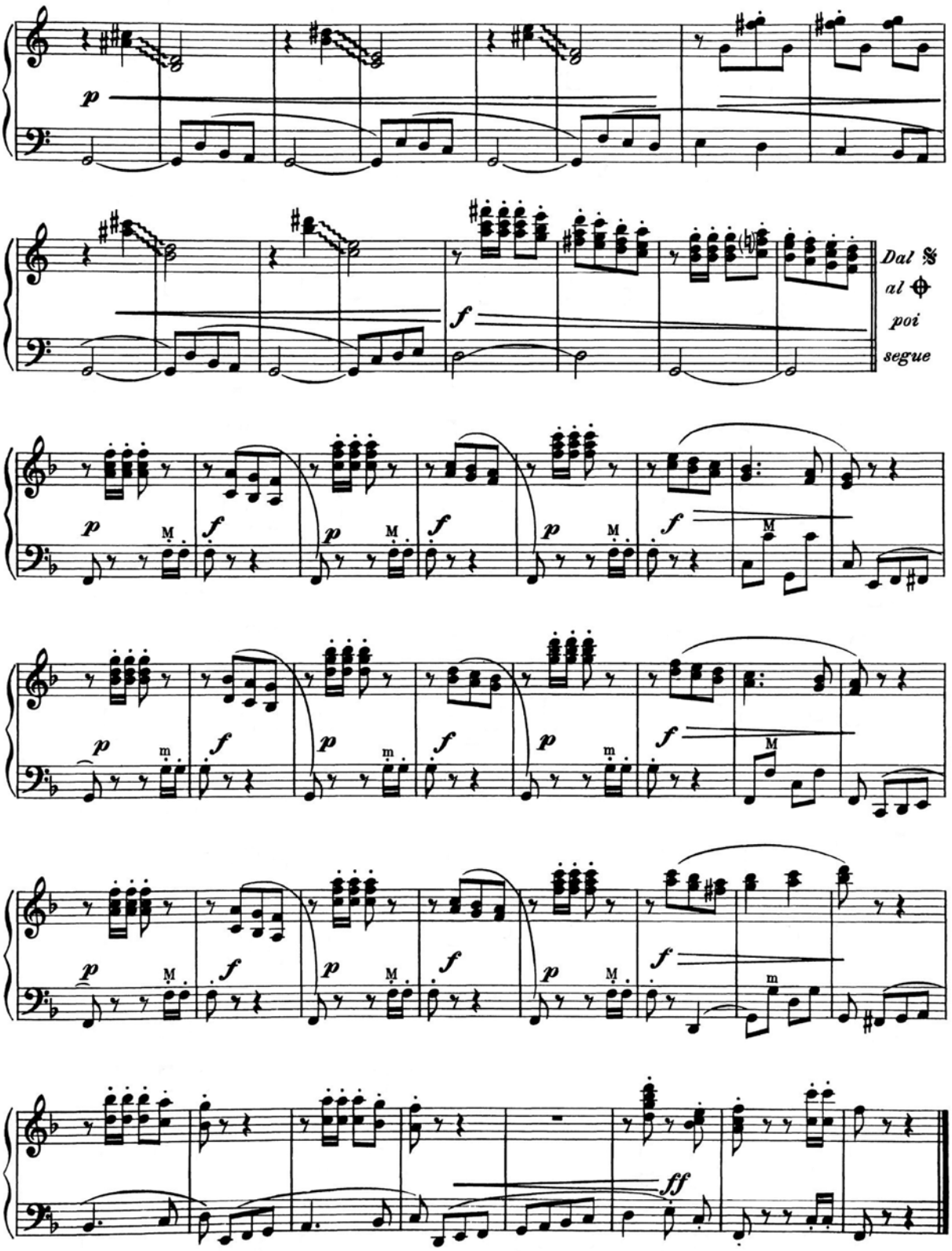
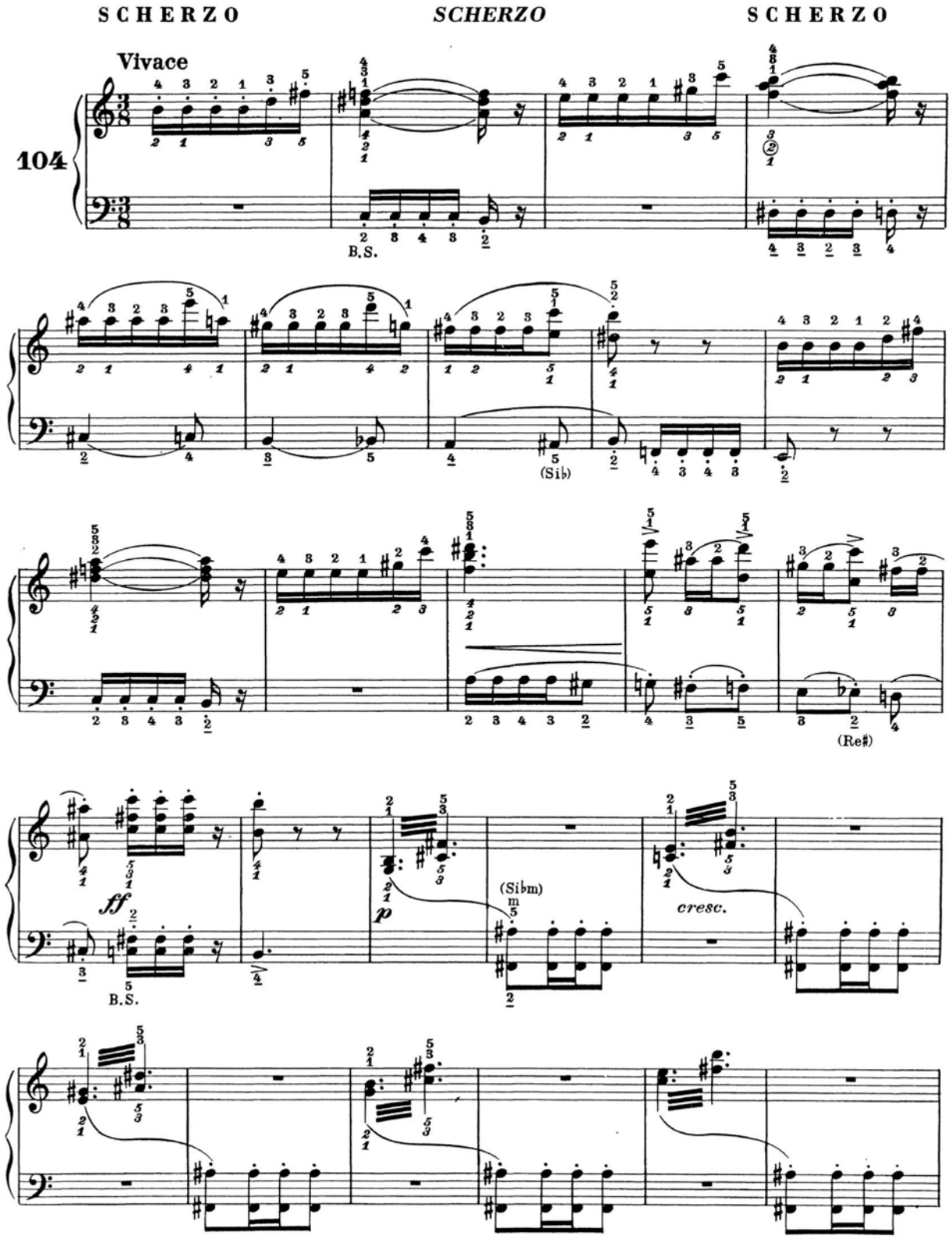
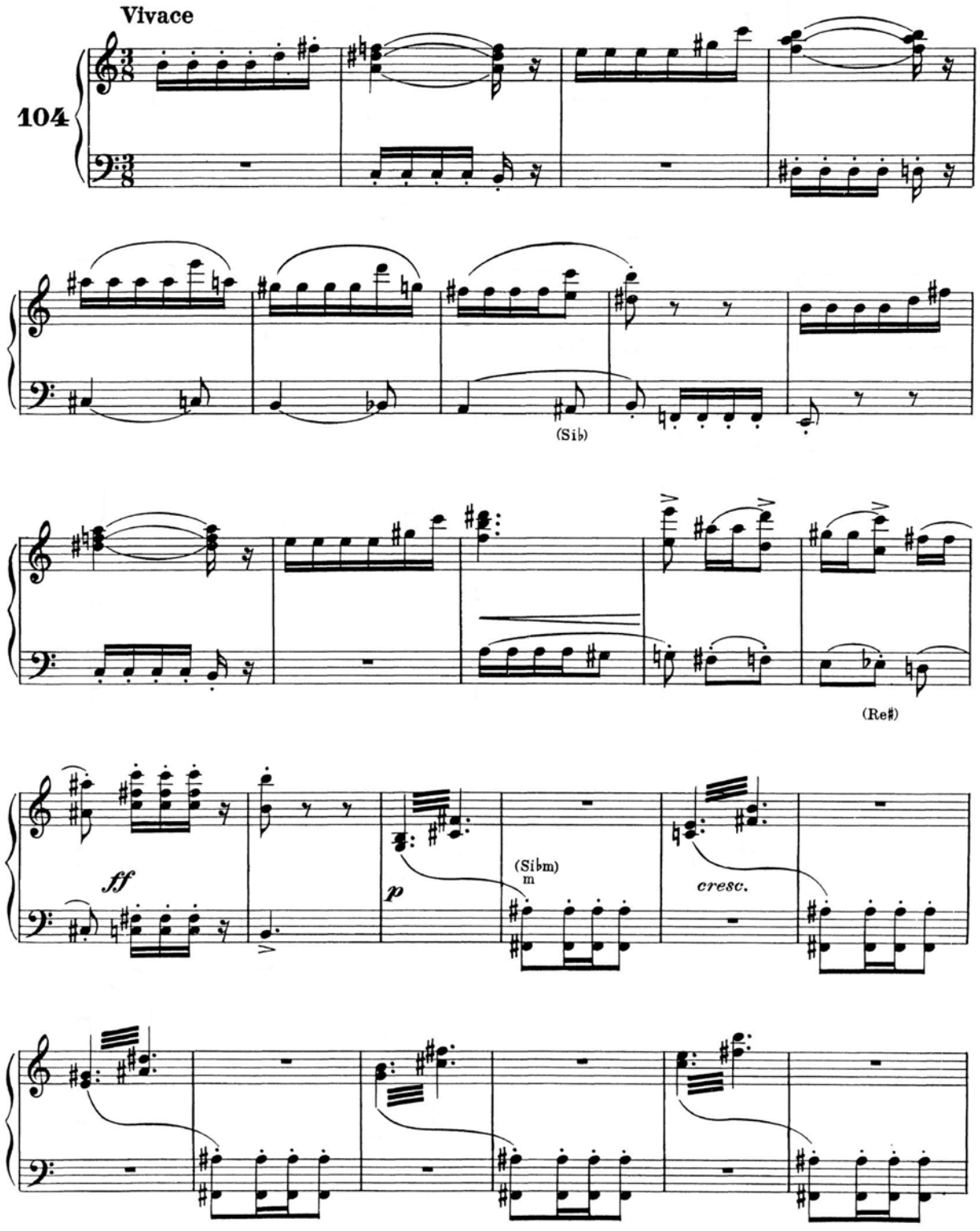
**Tempo di Marcia**

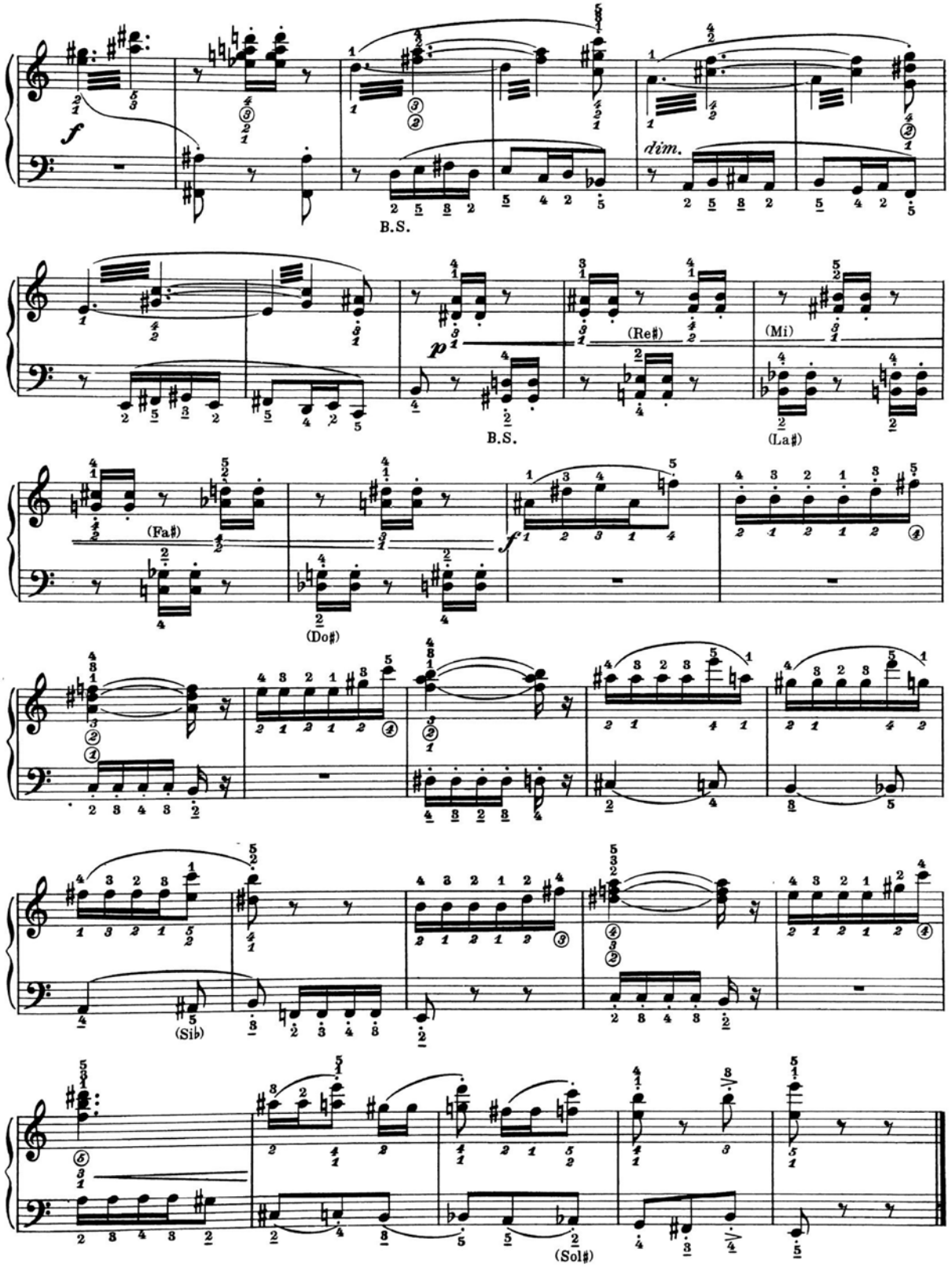


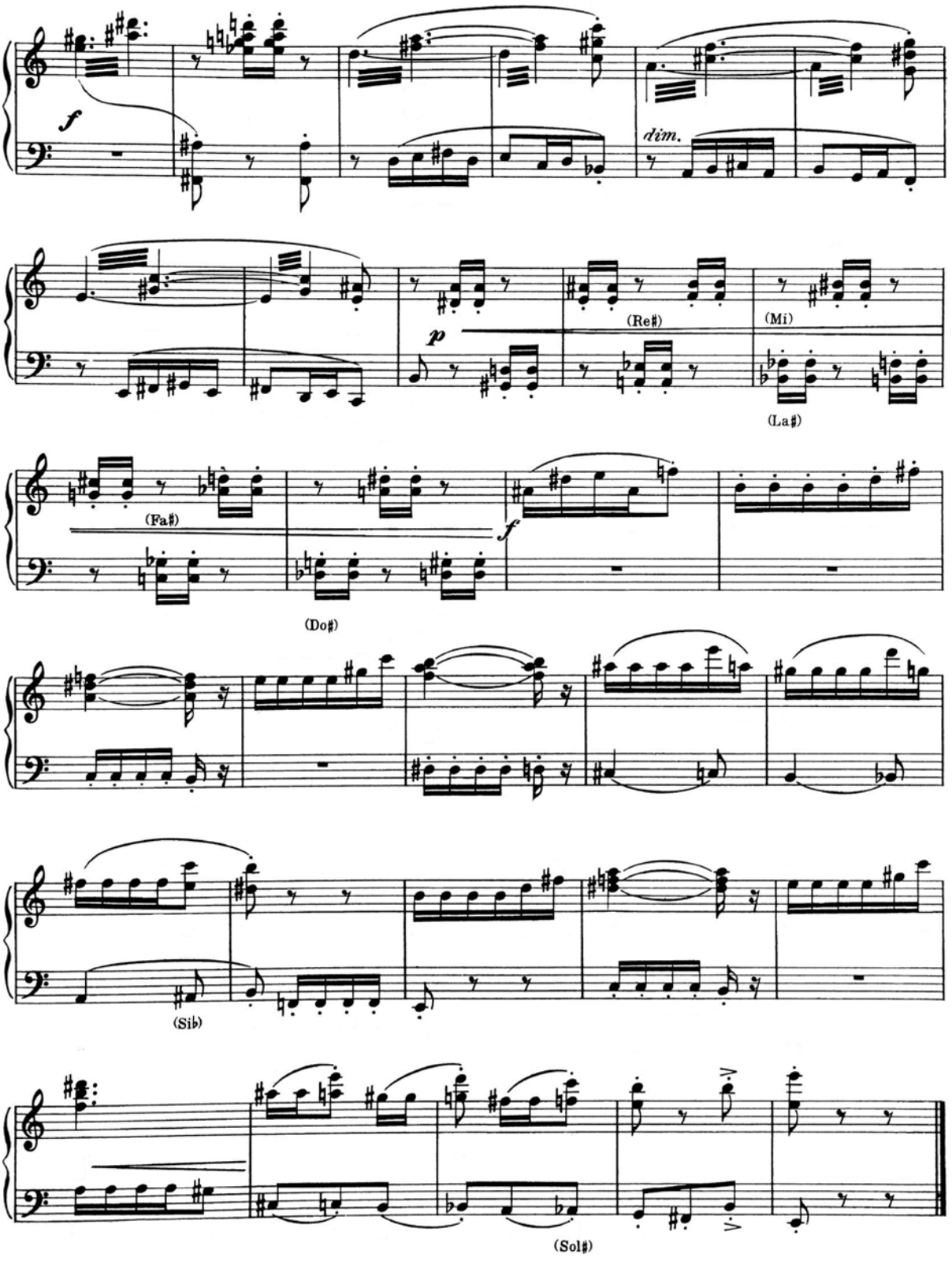

Dal 𝄋
al ⊕
poi
segue

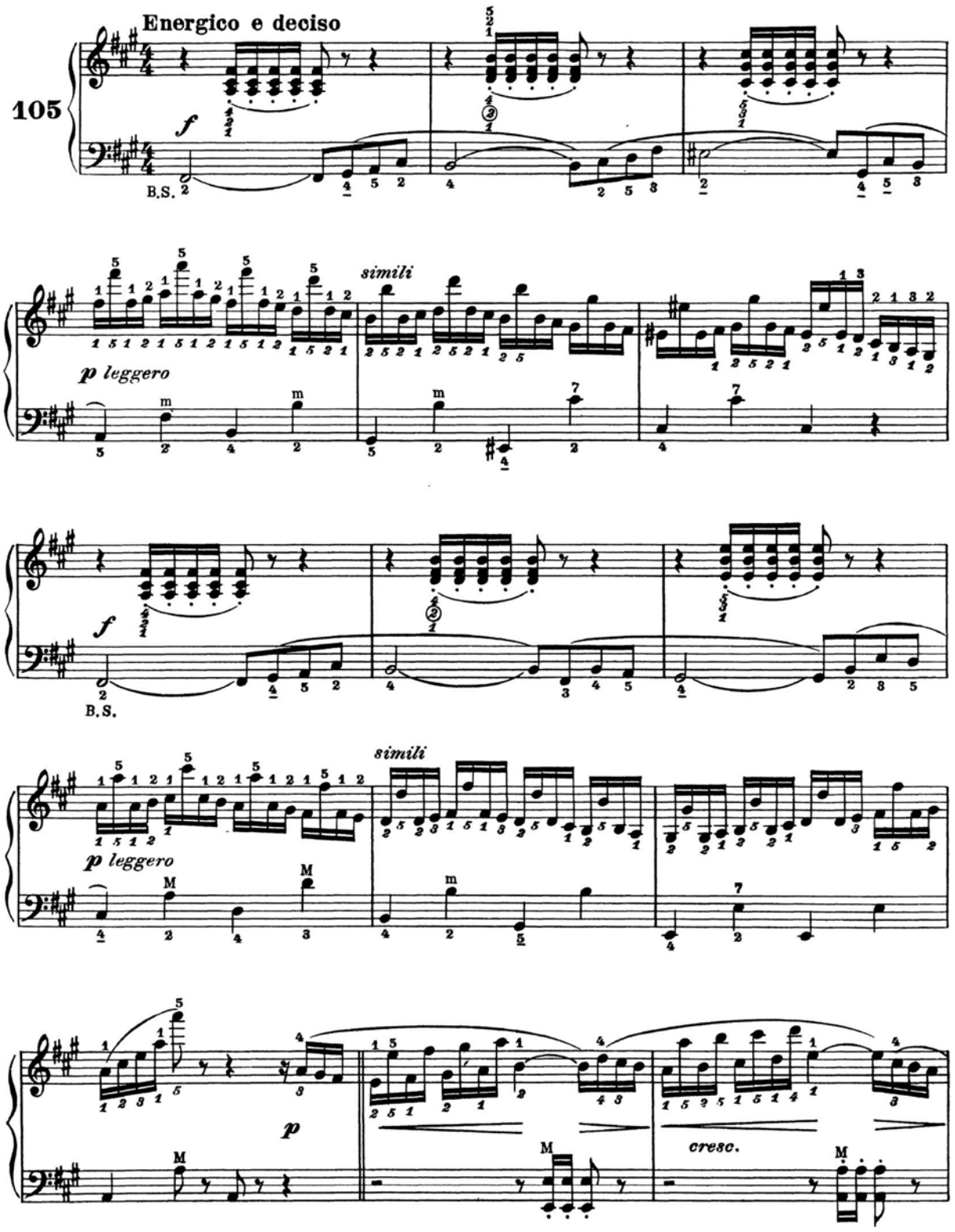

p
f
Dal 𝄋
al ⊕
poi
segue
M
m
ff

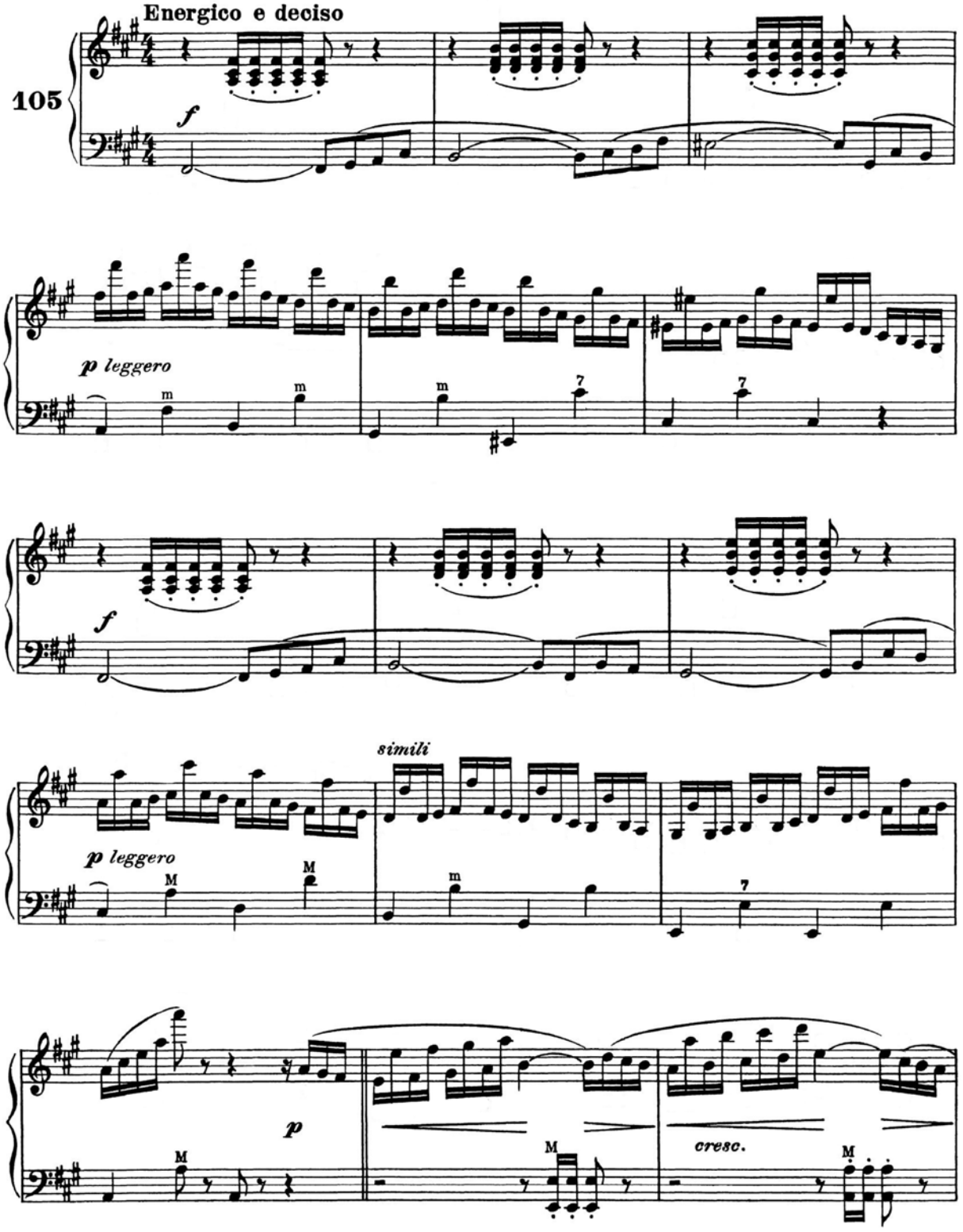

SCHERZO
SCHERZO
SCHERZO
Vivace
104
B.S.
(Sib)
(Re♯)
ff
p
(Sib♭m)
cresc.
B.S.

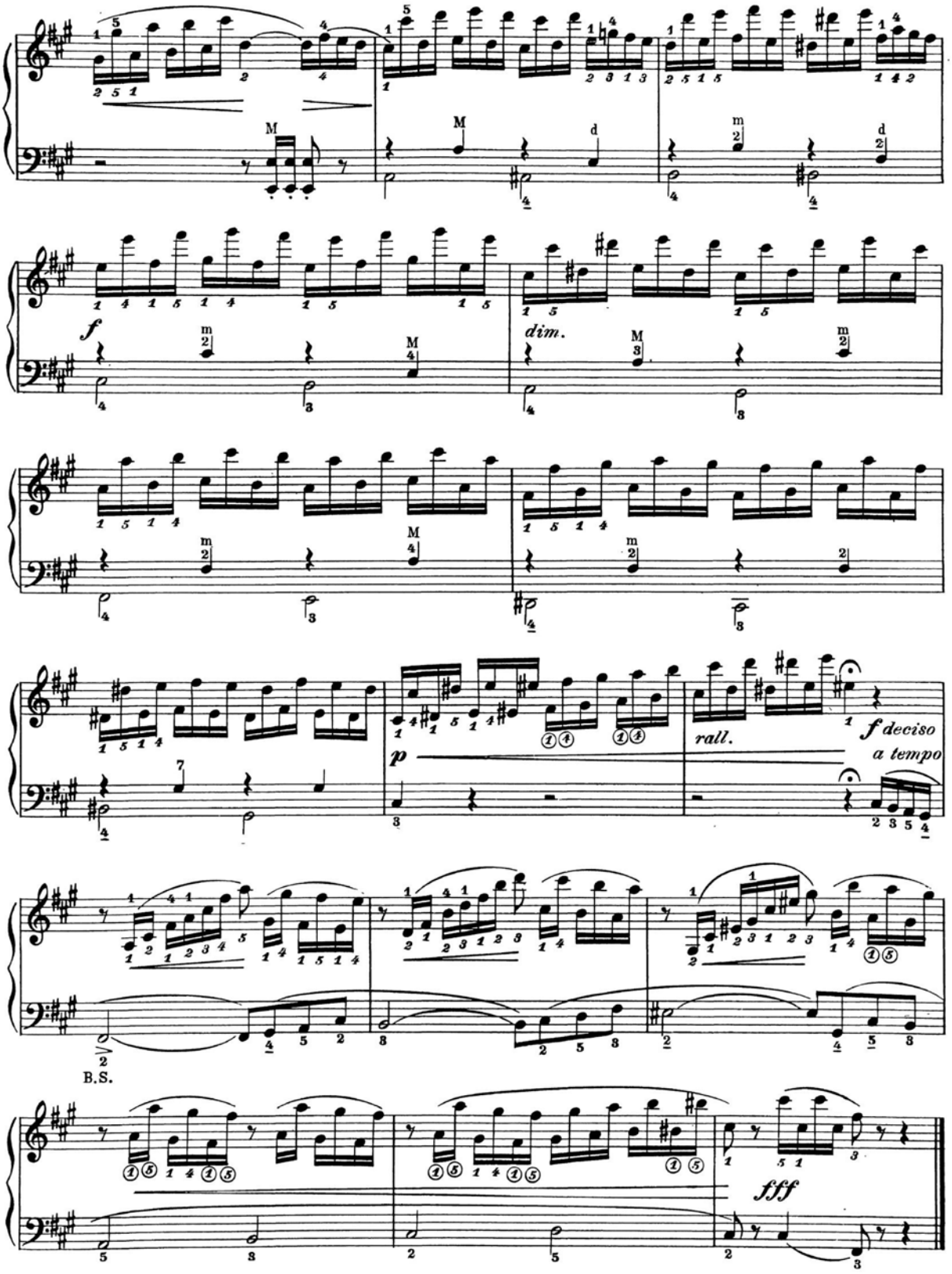

Vivace
104
(Sib)
(Re♯)
ff
p
(Sib)
m
cresc.

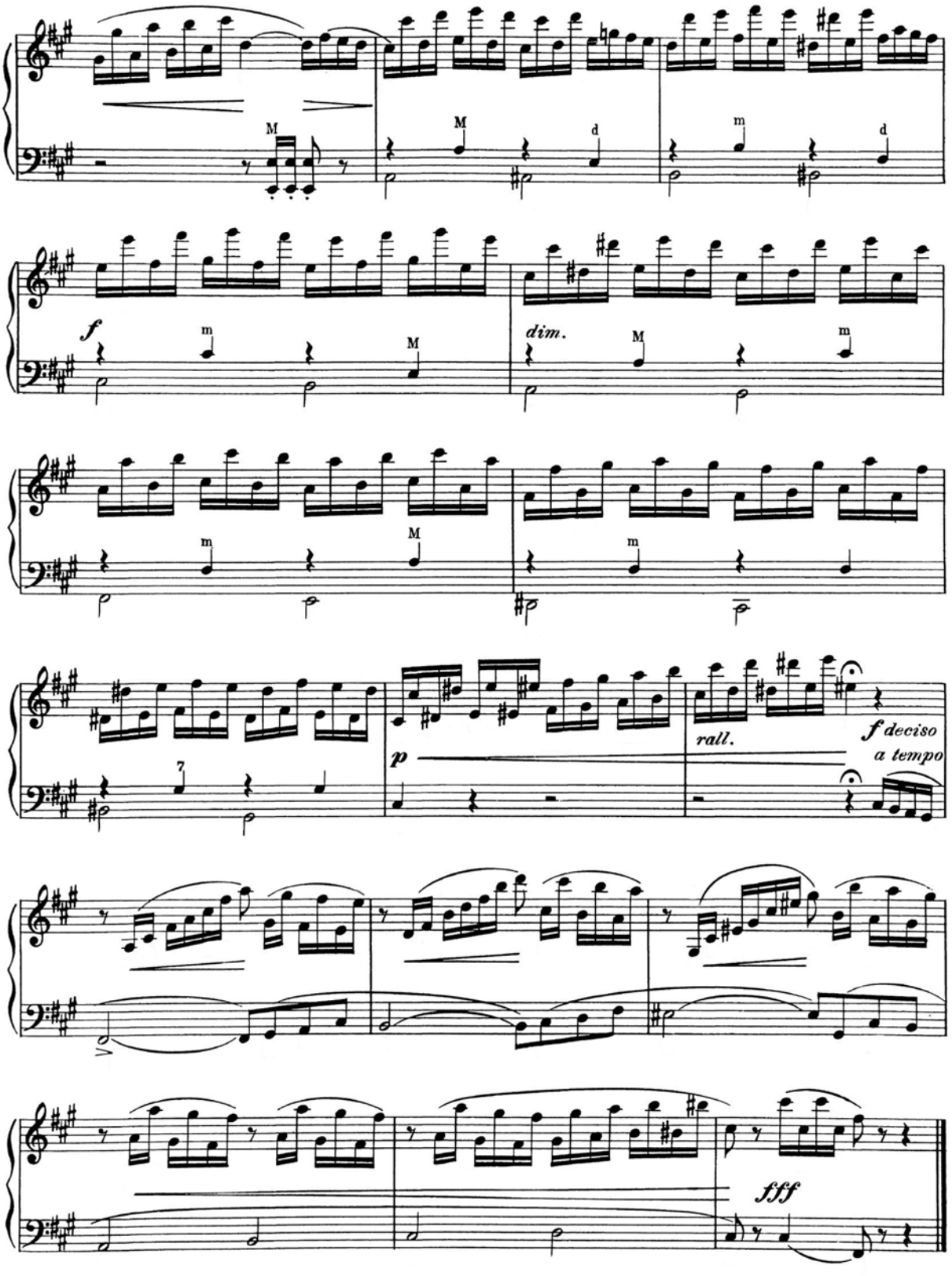

f
B.S.
dim.
p
(Re♯)
(Mi)
B.S.
(La♯)
(Fa♯)
(Do♯)
(Sib)
(Sol♯)


f
dim.
p
(Re♯)
(Mi)
(La♯)
(Fa♯)
f
(Do♯)
(Sib)
(Sol♯)


Energico e deciso
105
f
B.S.
simili
p leggero
f
B.S.
simili
p leggero
p
cresc.


Energico e deciso
105
f
p leggero
m
m
m
7
7
f
p leggero
M
M
m
7
simili
p
M
M
cresc.
M


f
dim.
p
rall.
f deciso
a tempo
B.S.
fff


M
M
d
m
d
f
m
M
dim.
M
m
m
M
m
7
p
rall.
f deciso
a tempo
fff

CAMBIERI
FUGAZZA
MELOCCHI

# LA TECNICA MODERNA DEL FISARMONICISTA

BÈRBEN
*Edizioni musicali - Ancona, Italia*

E. CAMBIERI, G. FUGAZZA, V. MELOCCHI

# LA TECNICA MODERNA DEL FISARMONICISTA

BÈRBEN

## PREFAZIONE

Questo fascicolo colma una lacuna nel campo didattico della fisarmonica. Gli studiosi troveranno qui tutti gli elementi che formano la tecnica basilare del fisarmonicista.

Abbiamo riuniti gli studi di Hanon per lo sviluppo graduale dell'agilitá, esposti con grafia semplice, tutte le scale (moto retto, contrario, in terza, sesta, ottava), tutti gli arpeggi (semplici e doppi).

Chi farà di questi esercizi uno studio giornaliero, diventerà in breve tempo un autentico virtuoso.

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## *INTRODUCTION*

*Ce livre veut remplir une lacune dans le champ didactique de l'accordéon. Les studieux pourront trouver ici tous les elements qui composent la tecnique de base pour l'accordeoniste.*

*Nous avons réuni et présenté avec une graphie simple les études de Hanon pour le développement graduel de l'agilité, toutes les échelles (moto ascendant, contraire, en troisième, sixième, huitième), tous les arpèges (simples et doubles).*

*Ce qui fera tous les jours un étude de ces exercises, deverra dans peu un virtuose authentique.*

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## PREFACIO

Este fasciculo llena una laguna en el campo didáctico del Acordeón. Los estudiosos hallarán en este tratado todos los elementos que forman la técnica de los Bajos del Acordeonista.

Hemos reunido los estudios de Hanon para el desarrollo gradual de la agilidad, que presentamos de una forma gráfica y sencilla, todas las Escalas (ascendentes, descendentes, en terceras, en sextas y en octavas) y todos los Arpegios (simples y compuestos).

Quien practique diariamente estos ejercicios, se convertirá en breve tiempo en un auténtico Virtuoso.

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# LA TECNICA MODERNA DEL FISARMONICISTA

## LA TECHNIQUE MODERNE DE L'ACCORDÈONISTE

## LA TECNICA MODERNA DEL ACORDEONISTA

### ESERCIZI D'AGILITA'
(HANON)

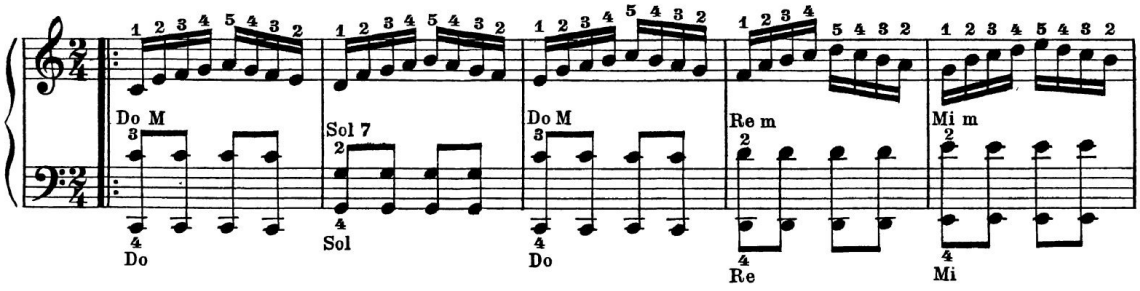
Consigliamo di iniziare lo studio di questi esercizi molto lentamente e con la sola mano destra; quindi unire anche la mano sinistra, che eseguirà solo gli accordi come nell'esempio seguente:

### *EXERCISES D'AGILITÉ*
(*HANON*)

*Il faut commencer l'étude de ces exercises très doucement et avec la main droite seulement; joindre ensuite la main gauche, qui exécutera les accords seulement d'après l'exemple suivant:*

### EJERCICIOS DE AGILIDAD
(HANON)

Recomendamos que al empezar el estudio de estos ejercicios se haga muy lentamente y con la mano derecha sola. Seguidamente, unir también la mano izquierda, ejecutándose los acordes como en el ejemplo siguiente:




Si potrà in seguito iniziare lo studio della mano sinistra osservando la diteggiatura posta sotto la notazione musicale, e unire poi le due mani, molto lentamente.

Aumentare gradatamente la velocità da un minimo di ♩-50 sino a raggiungere almeno il ♩-132 del metronomo. Invertire il mantice ogni misura nello studio lento, ed ogni due o quattro, nell'esecuzione veloce, secondo il tipo di strumento usato.

*Et ensuite on pourra commencer l'étude de la main gauche en observant le doigté placé sous la notation musicale; joindre enfin les deux mains très doucement.*

*Augmenter graduellement la vitesse en partant d'un minimum de ♩-50 du métronome pour arriver au moins à ♩-132. Invertir le soufflet a chaque mesure dans l'étude lent et chaque deux ou quatre dans l'exécution rapide, selon le type d'instrument employé.*

A continuación, se podrá comenzar el estudio de la mano izquierda observando la digitación que está colocada debajo de la escrittura musical. Por último, juntar las dos manos, yendo muy lentamente.

Aumentar gradualmente la velocidad desde un minimo de ♩-50 hasta alcanzar al menos ♩-132 del metrónomo. Cambiar la dirección del fuelle en cada compás en el estudio lento, y a cada dos o cuatro compases en las ejecuciones veloces, según el tipo del intrumento que se emplee.

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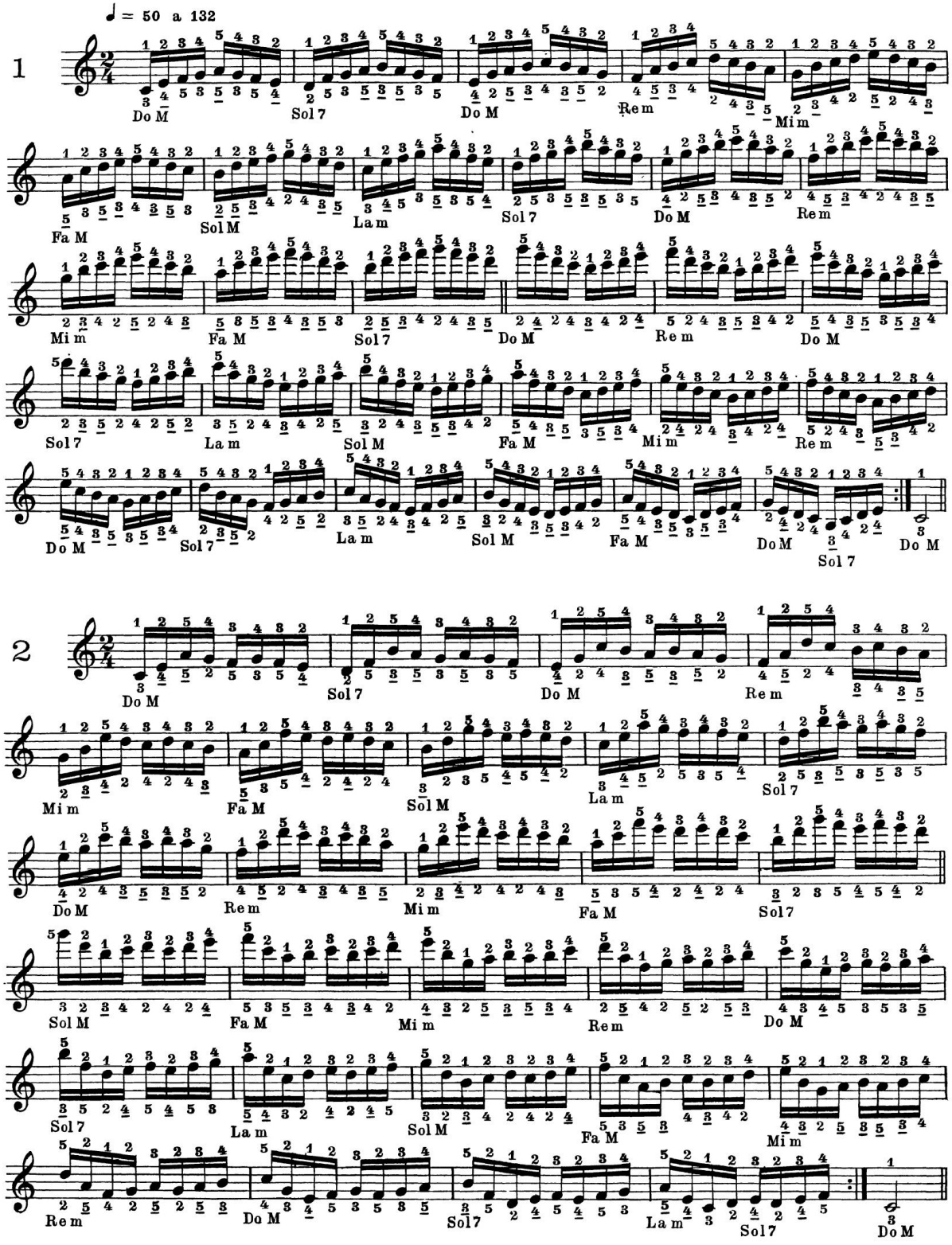
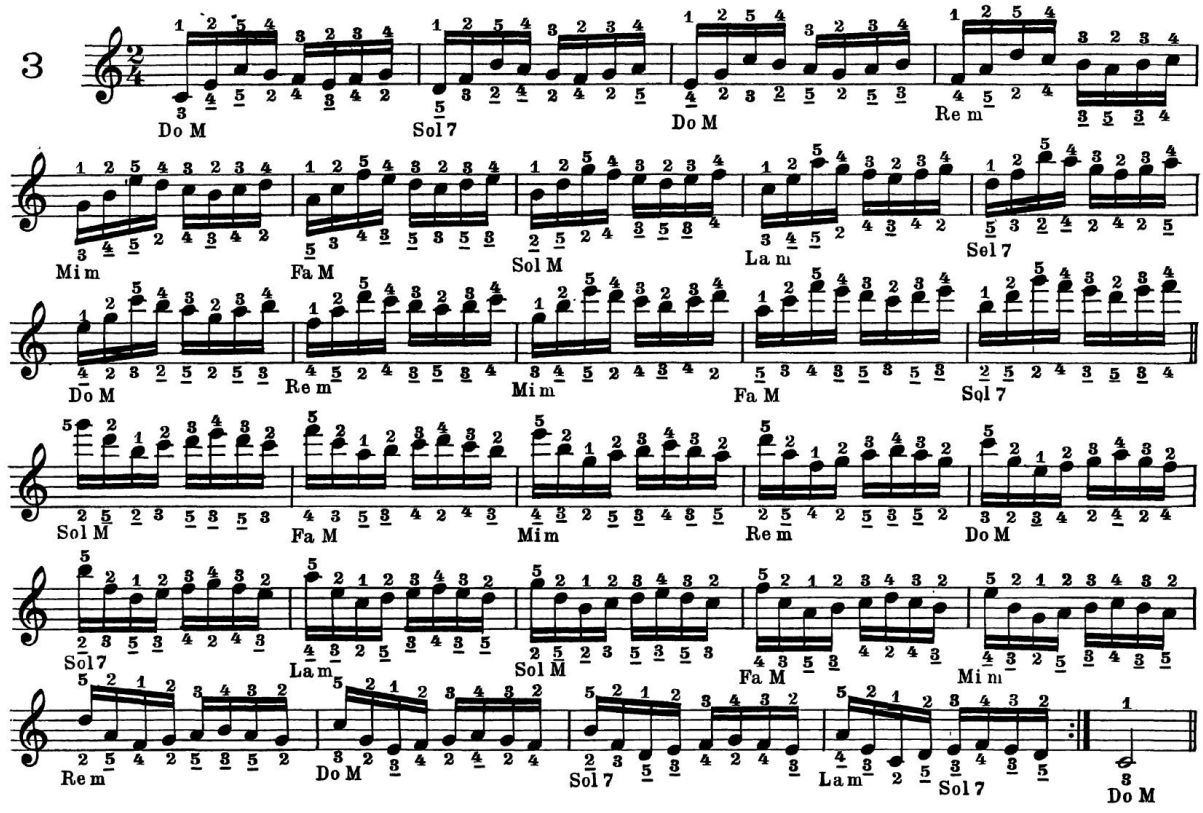
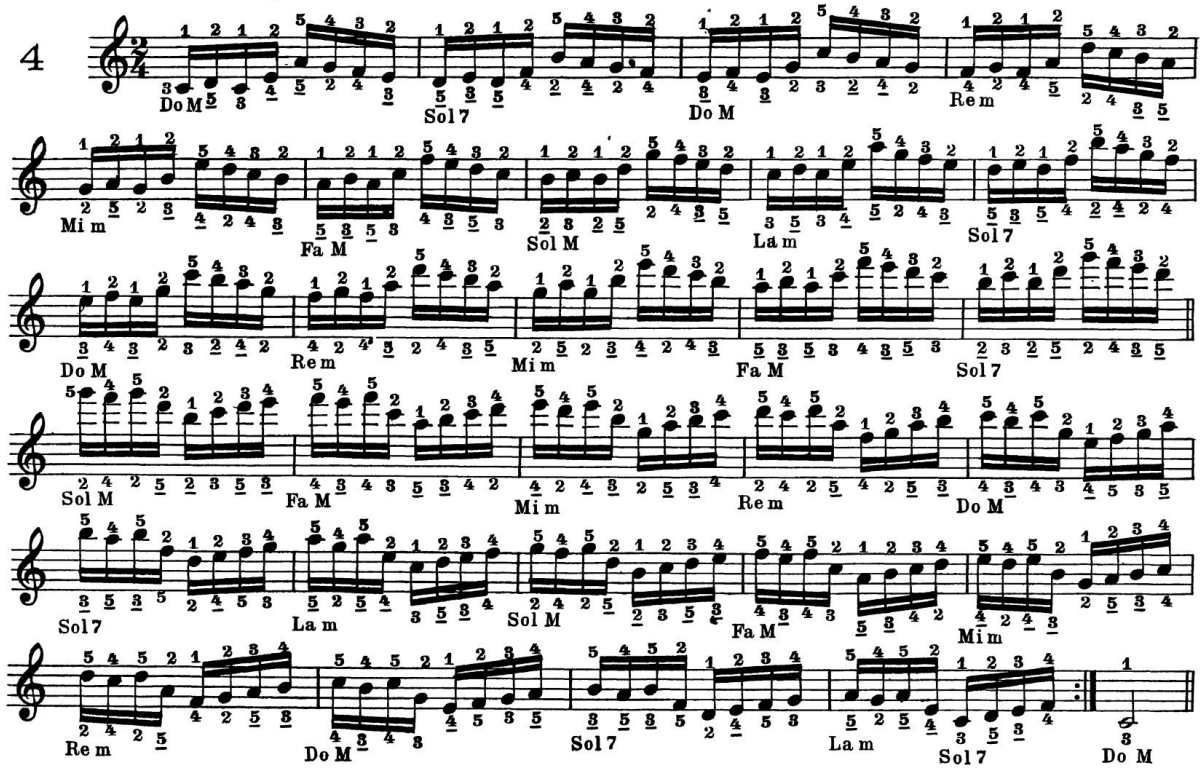
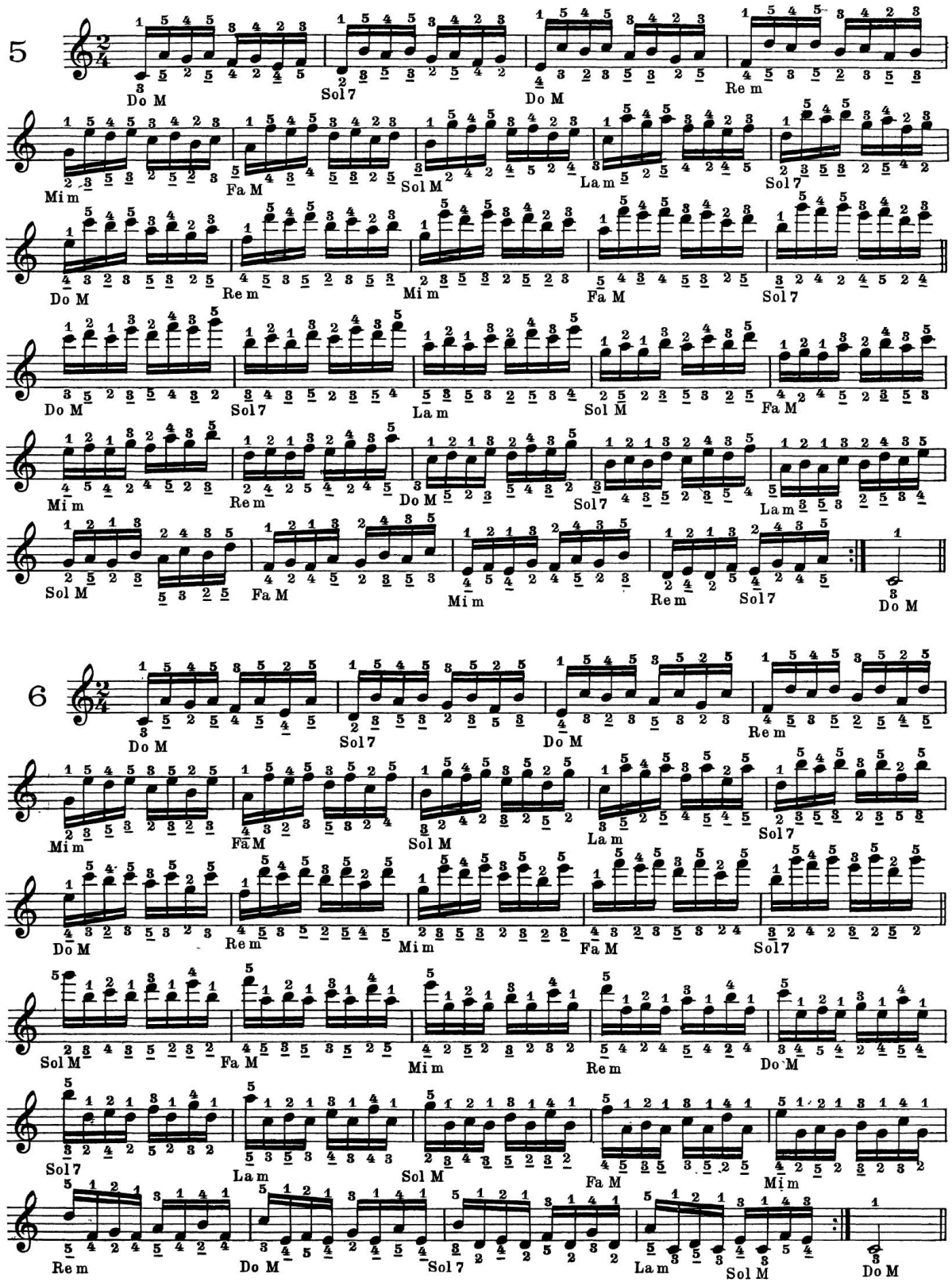

♩ = 50 a 132
1
Do M
Sol 7
Do M
Re m
Mi m
Fa M
Sol M
La m
Sol 7
Do M
Re m
Mi m
Fa M
Sol 7
La m
Sol M
Fa M
Mi m
Re m
Do M
Sol 7
La m
Sol M
Fa M
Do M
Sol 7
Do M
2
Do M
Sol 7
Do M
Re m
Mi m
Fa M
Sol M
La m
Sol 7
Do M
Re m
Mi m
Fa M
Sol M
Fa M
Re m
Do M
Sol 7
La m
Sol M
Fa M
Mi m
Re m
Sol 7
La m
Sol 7
Do M

3

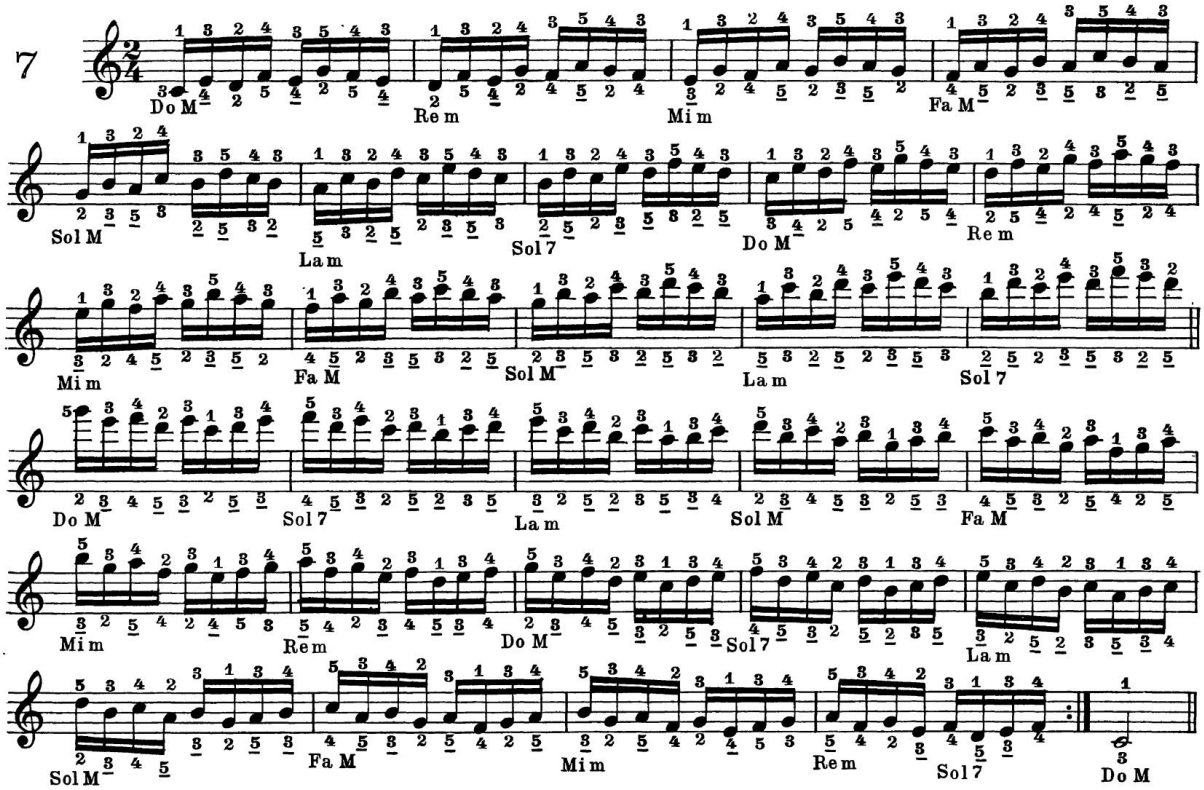

Do M
Sol 7
Do M
Re m
Mi m
Fa M
Sol M
La m
Sol 7
Do M
Re m
Mi m
Fa M
Sol 7
Sol M
Fa M
Mi m
Re m
Do M
Sol 7
La m
Sol M
Fa M
Mi m
Re m
Do M
Sol 7
Do M

4

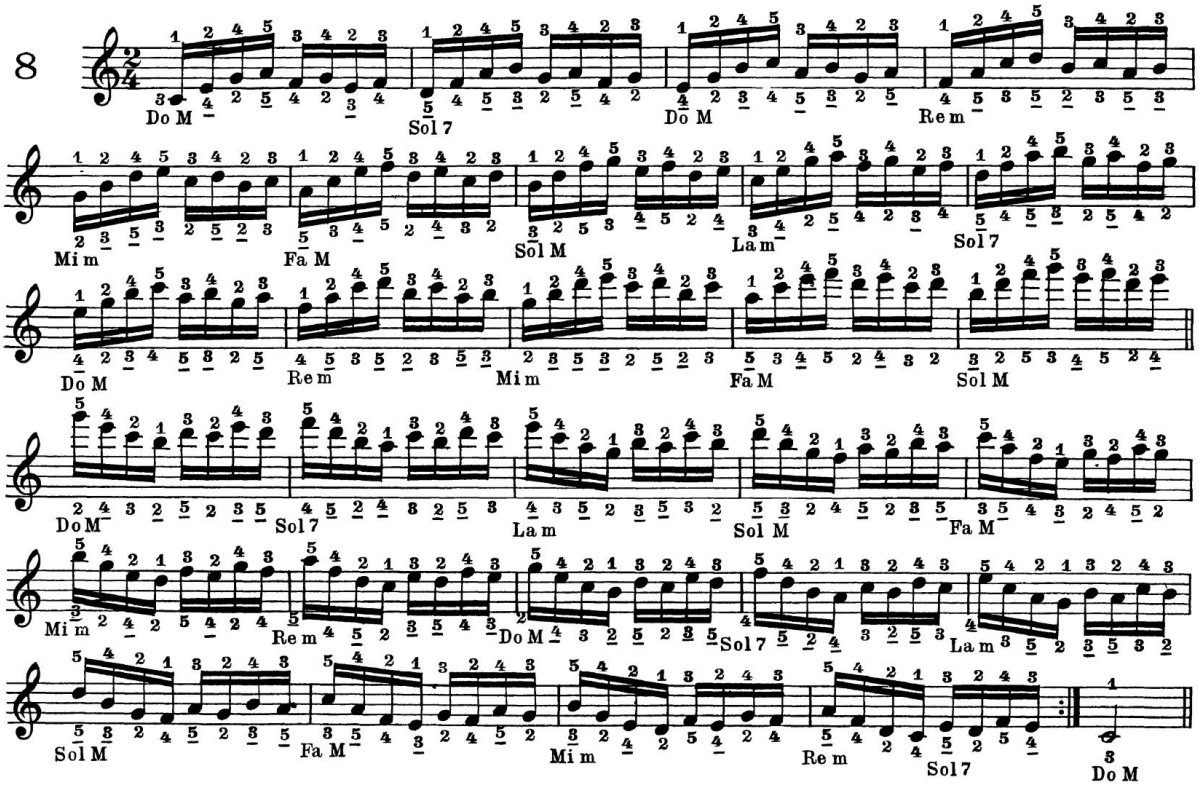

Do M
Sol 7
Do M
Re m
Mi m
Fa M
Sol M
La m
Sol 7
Do M
Re m
Mi m
Fa M
Sol 7
Sol M
Fa M
Mi m
Re m
Do M
Sol 7
La m
Sol M
Fa M
Mi m
Re m
Do M
Sol 7
La m
Sol 7
Do M


5
Do M
Sol 7
Do M
Re m
Mi m
Fa M
Sol M
La m
Sol 7
Do M
Re m
Mi m
Fa M
Sol 7
Do M
Sol 7
La m
Sol M
Fa M
Sol M
Re m
Do M
Sol 7
Mi m
Re m
Sol 7
Do M
6
Do M
Sol 7
Do M
Re m
Mi m
Fa M
Sol M
La m
Sol 7
Do M
Re m
Mi m
Fa M
Sol 7
Sol M
Fa M
Mi m
Re m
Do M
Sol 7
La m
Fa M
Mi m
Re m
Do M
Sol 7
La m
Sol M
Do M

7


Do M
Re m
Mi m
Fa M
Sol M
La m
Sol 7
Do M
Re m
Mi m
Fa M
Sol M
La m
Sol 7
Do M
Sol 7
La m
Sol M
Fa M
Mi m
Re m
Do M
La m
Sol M
Fa M
Mi m
Re m
Sol 7
Do M

8


Do M
Sol 7
Do M
Re m
Mi m
Fa M
Sol M
La m
Sol 7
Do M
Re m
Mi m
Fa M
Sol M
Do M
Sol 7
La m
Sol M
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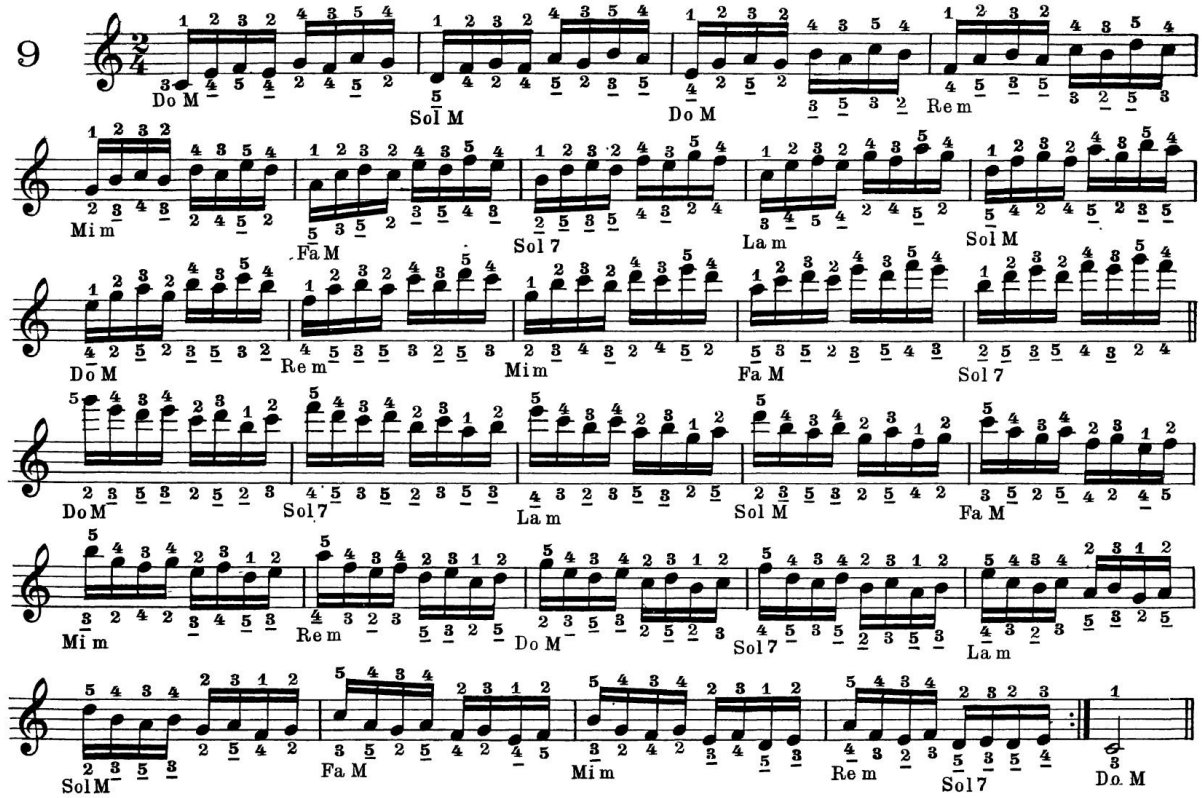
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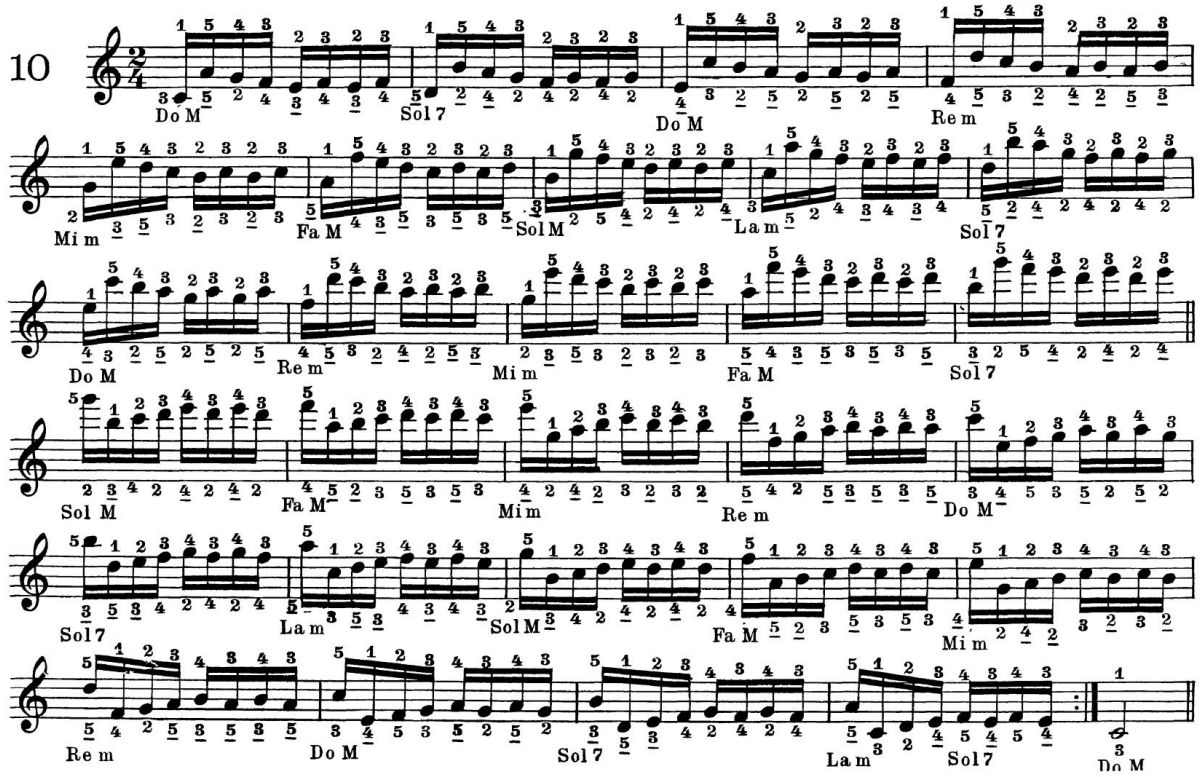
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Do M
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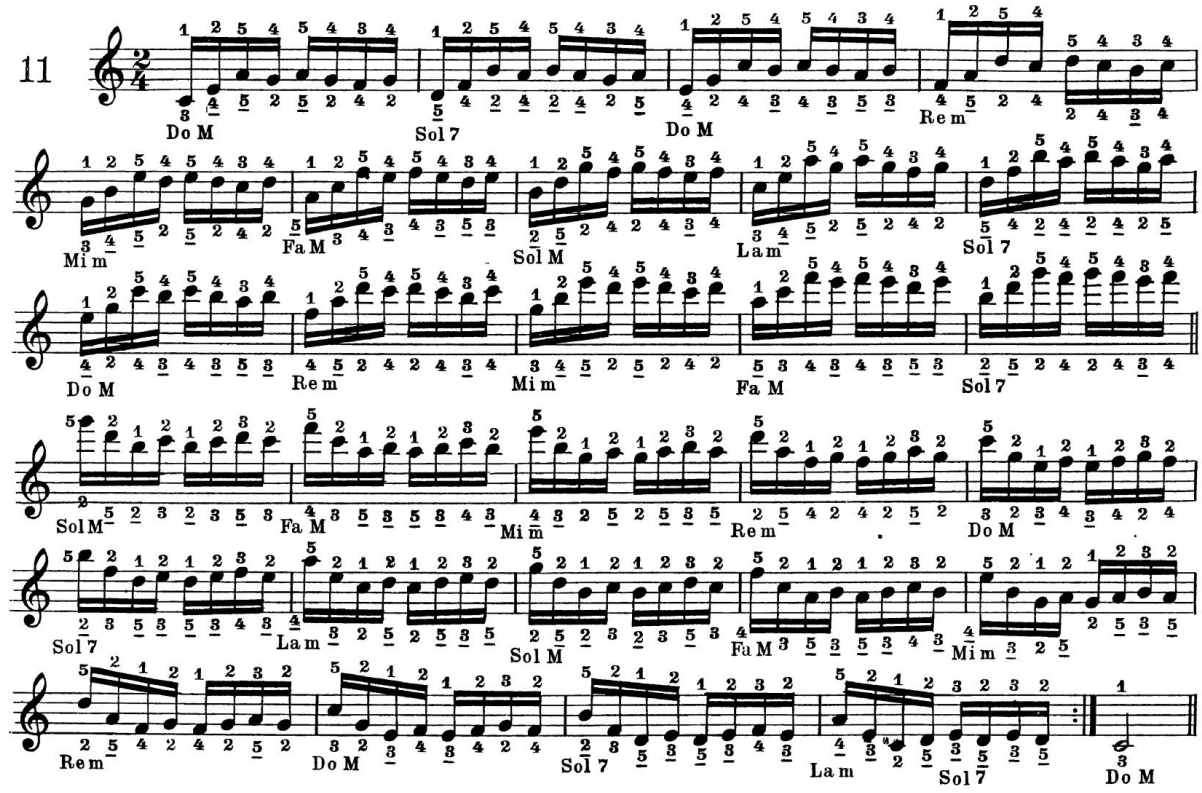
La m
Sol 7
Do M

11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Do M
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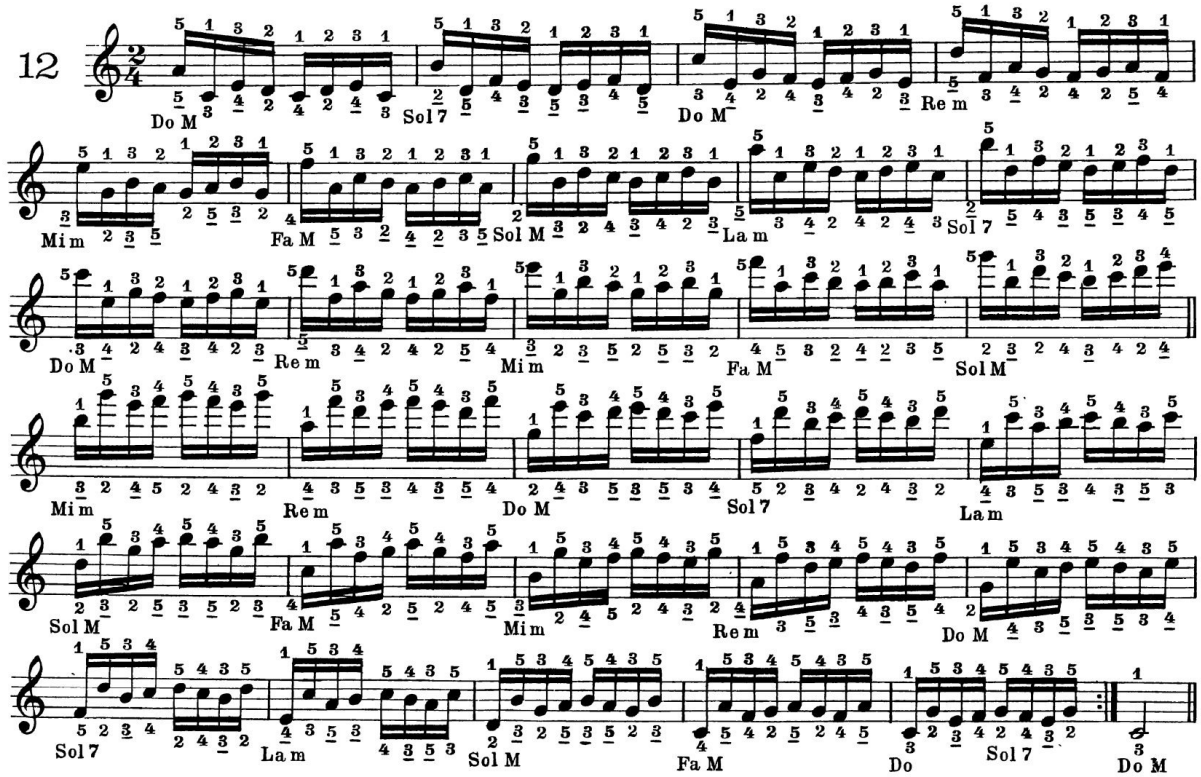
La m
Sol 7
Do M

12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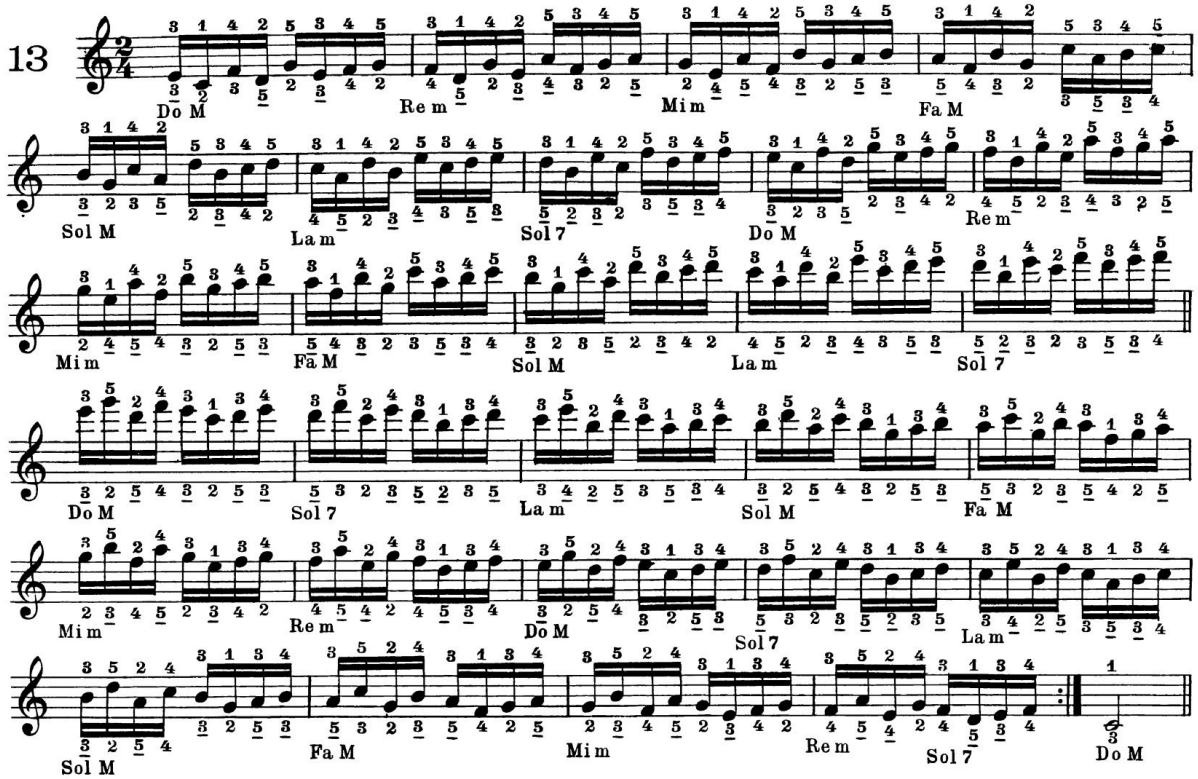
Do
Sol 7
Do M

13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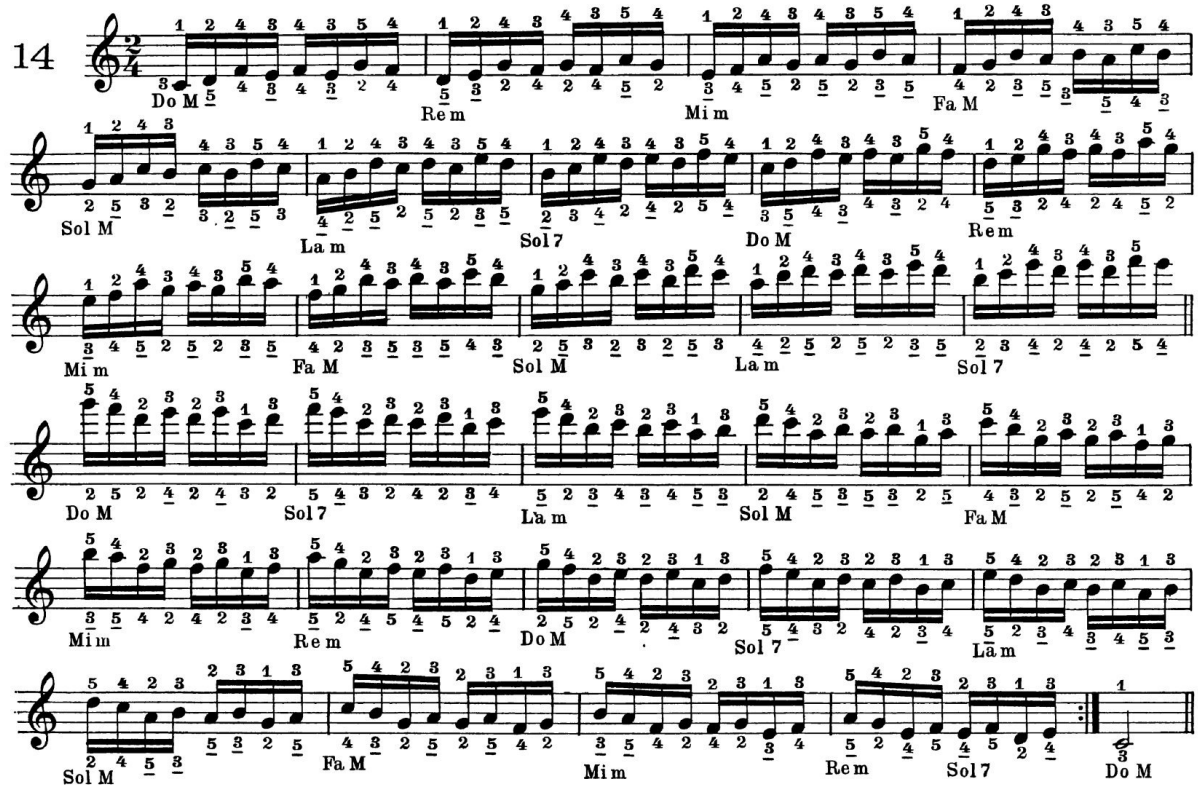
14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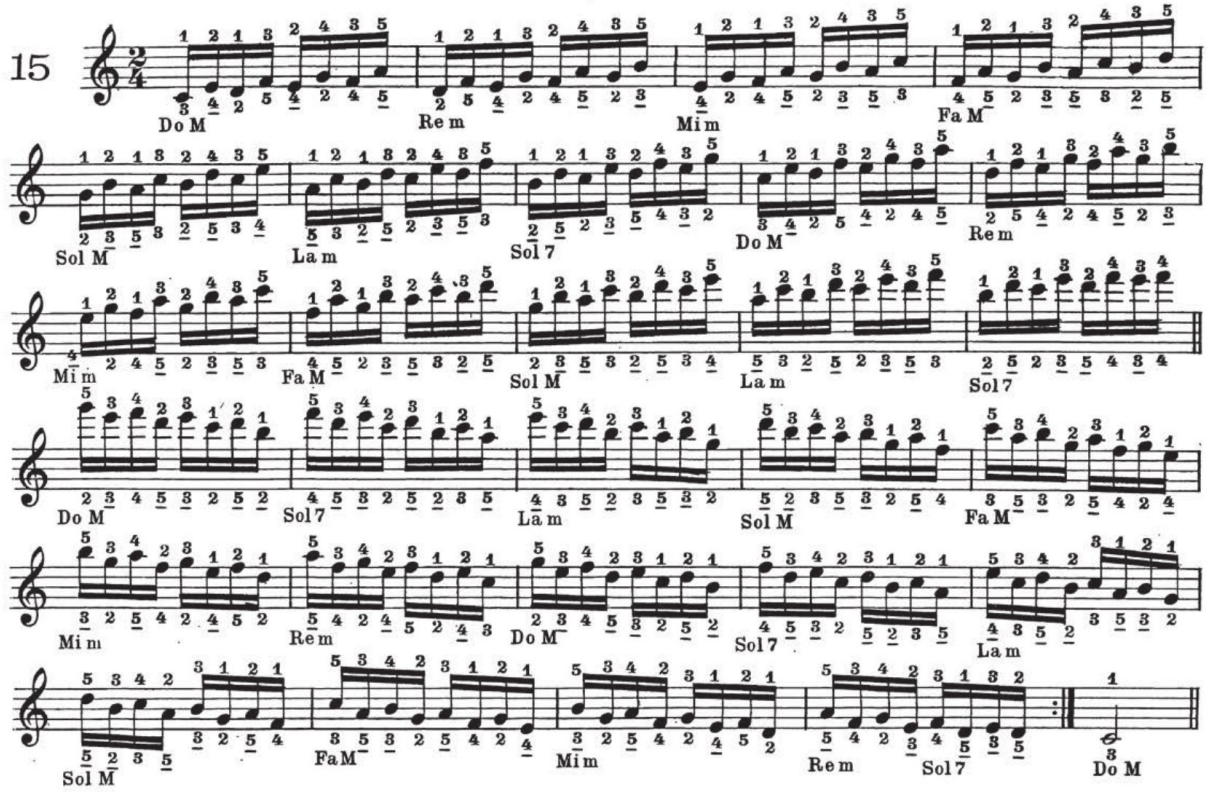
15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Sol M
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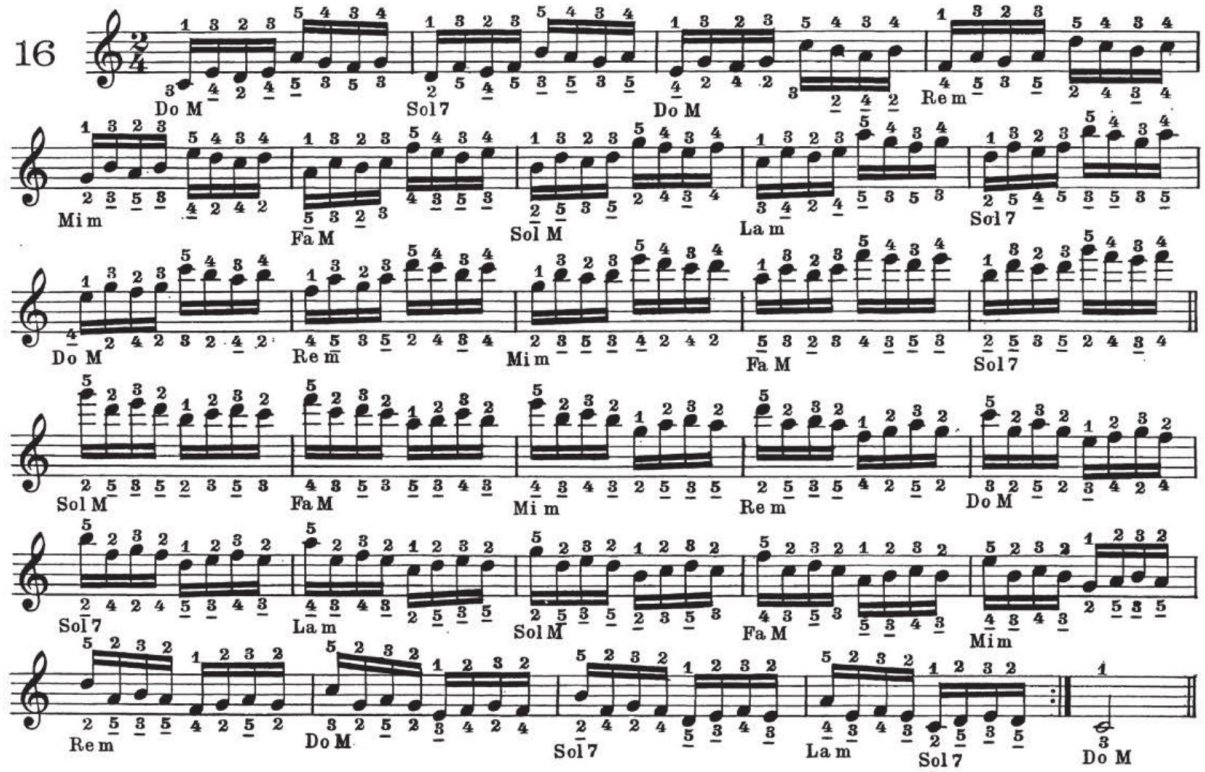
Do M

16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Fa M
Sol 7
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Re m
Do M
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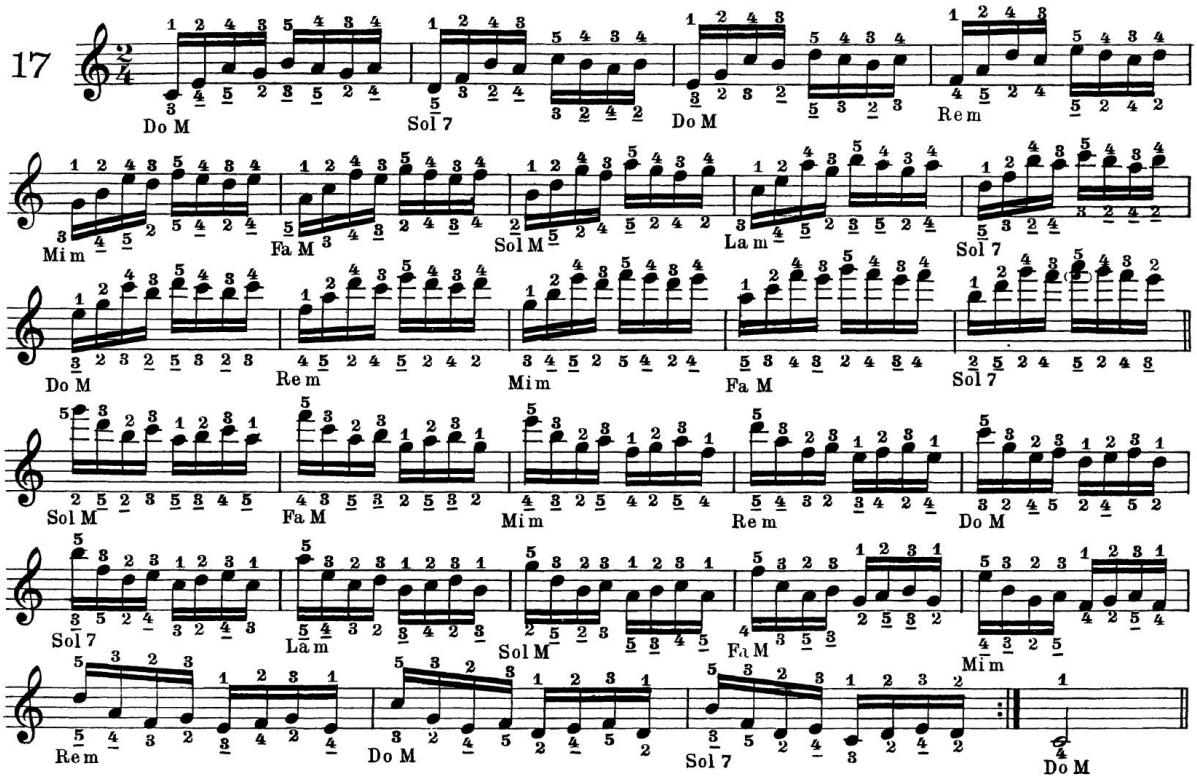
La m
Sol 7
Do M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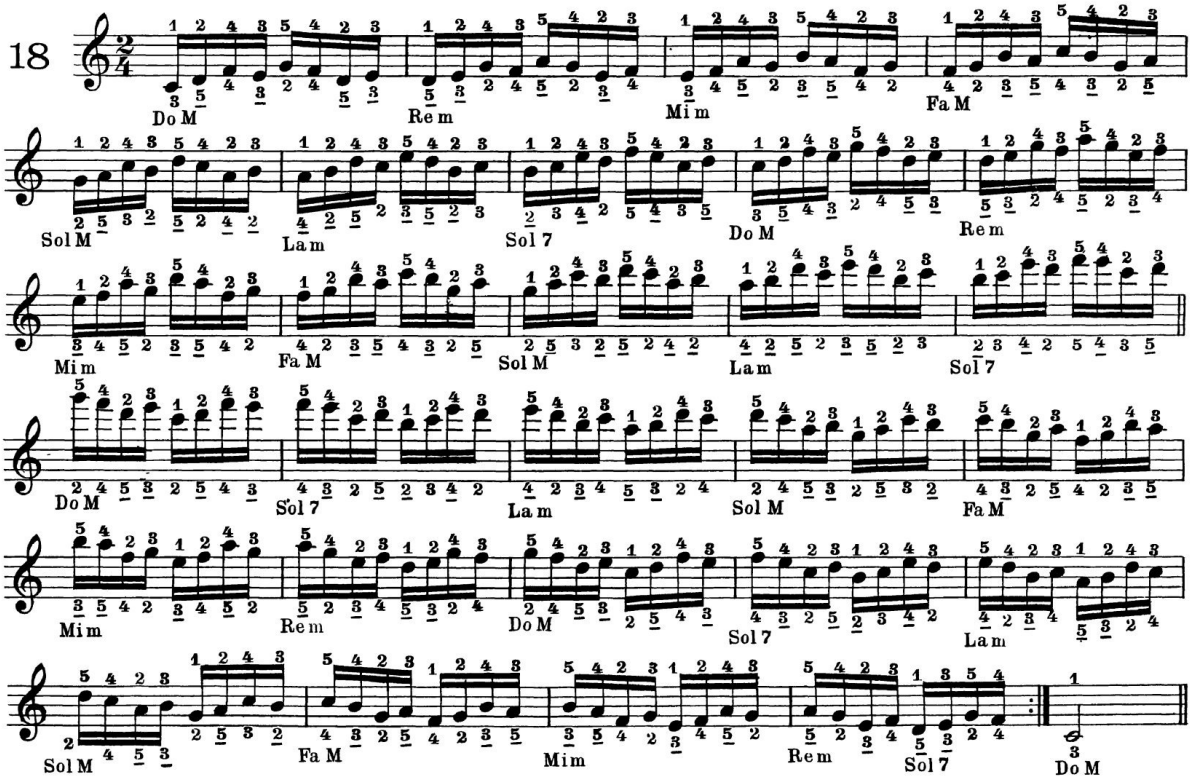
Do M
Sol 7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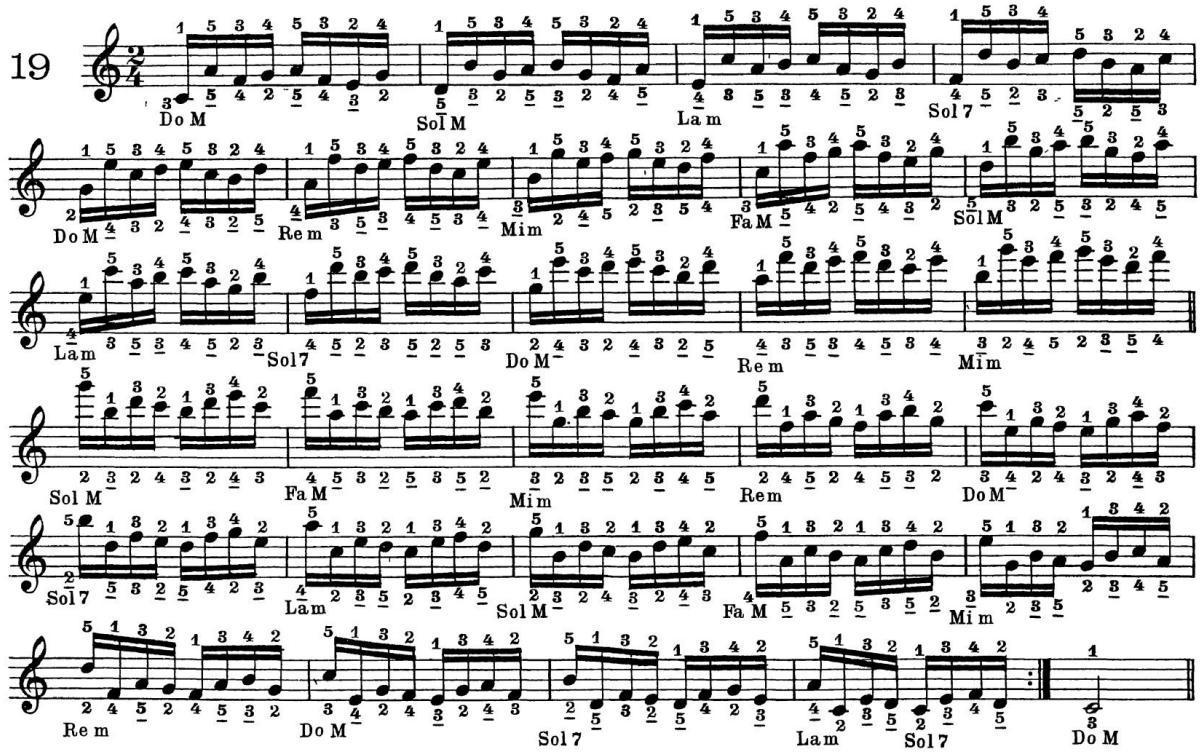
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La m
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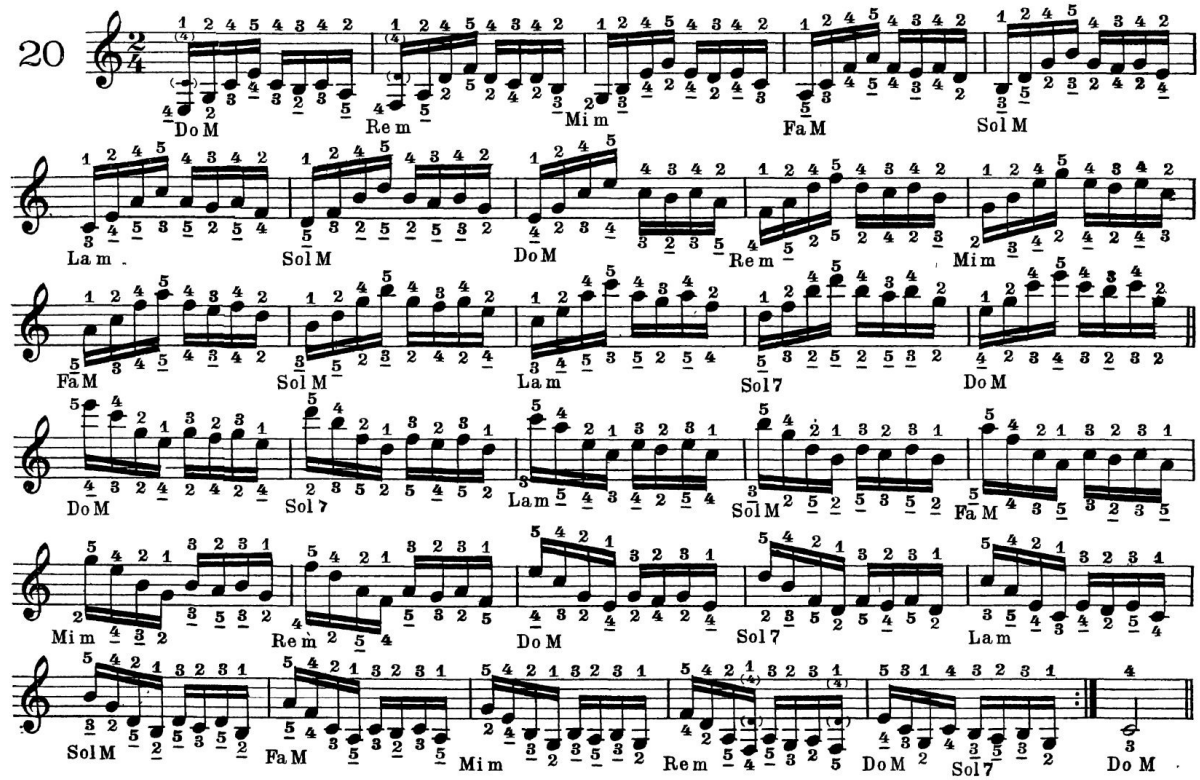
Do M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Sol 7
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Fa M
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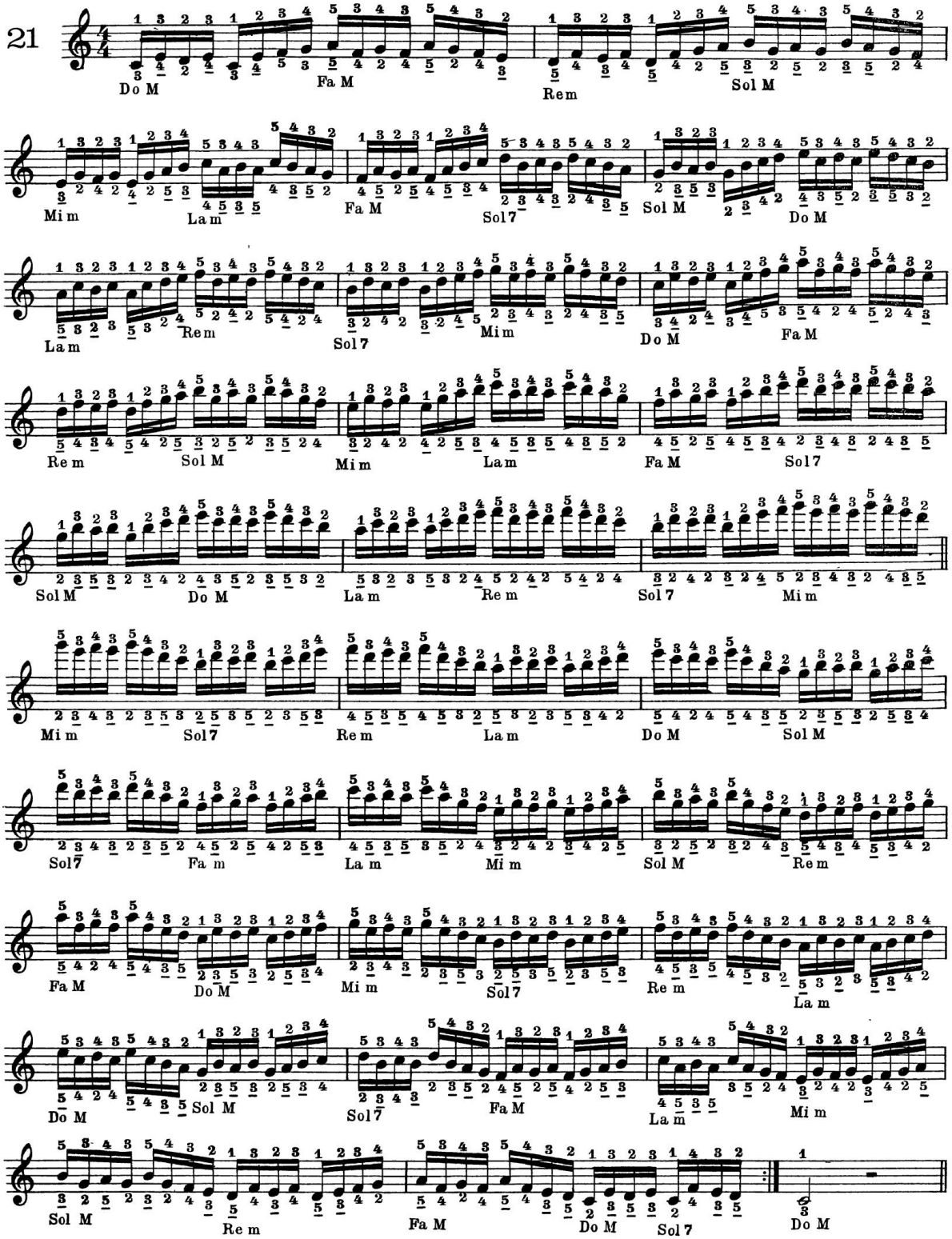
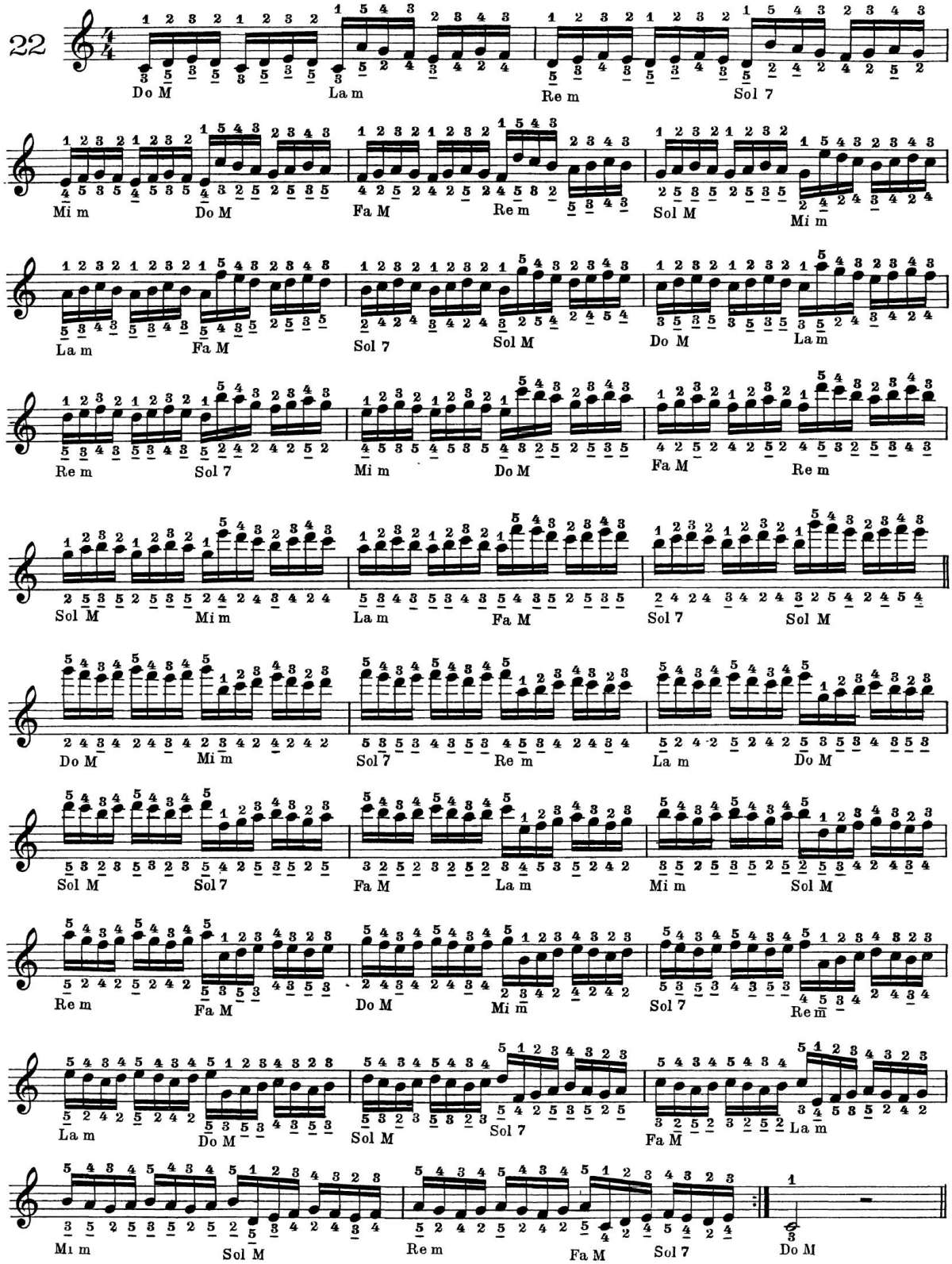
Re m
Do M
Sol 7
Do M

# PARTE SECONDA

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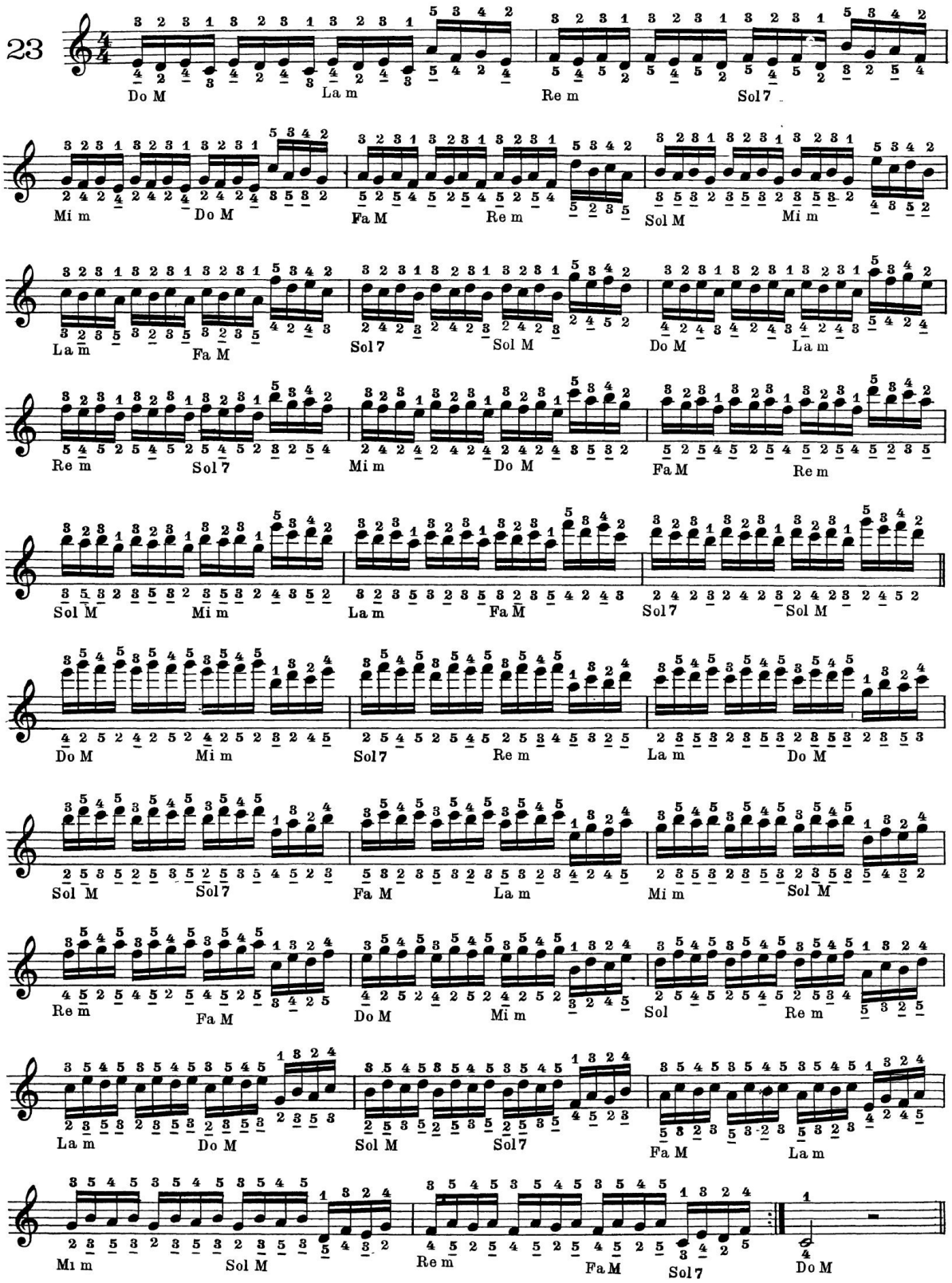
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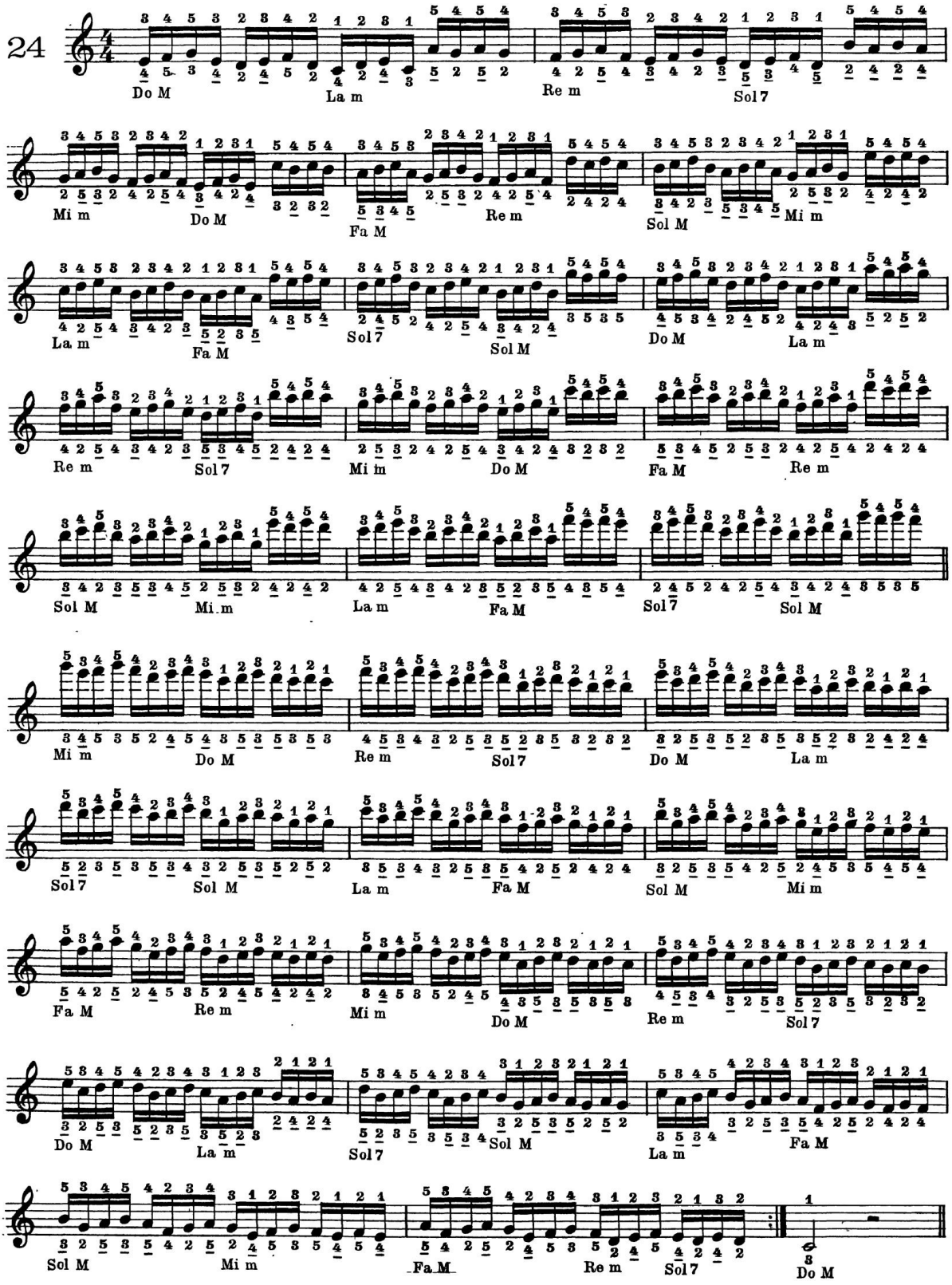
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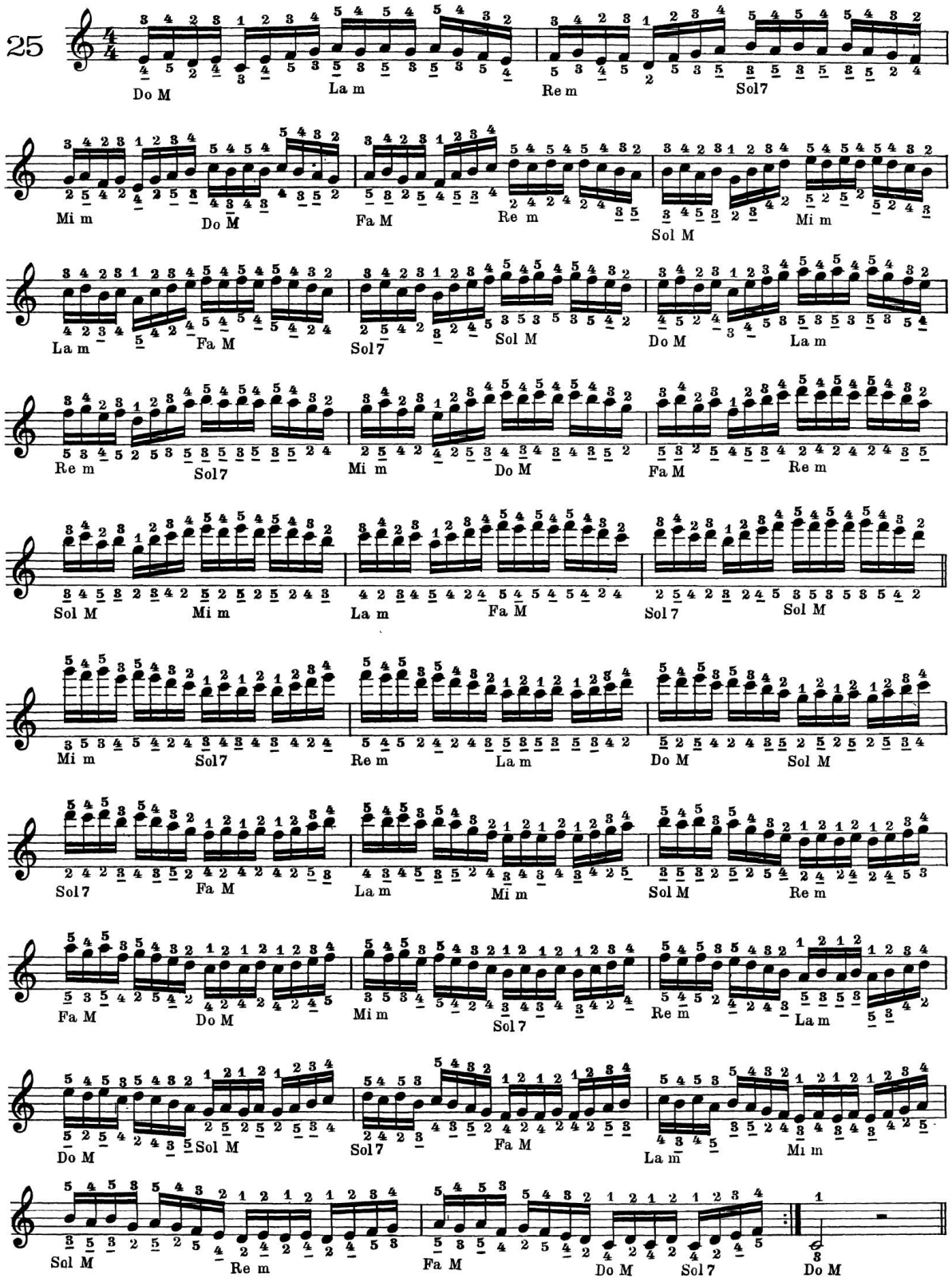
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Sol 7
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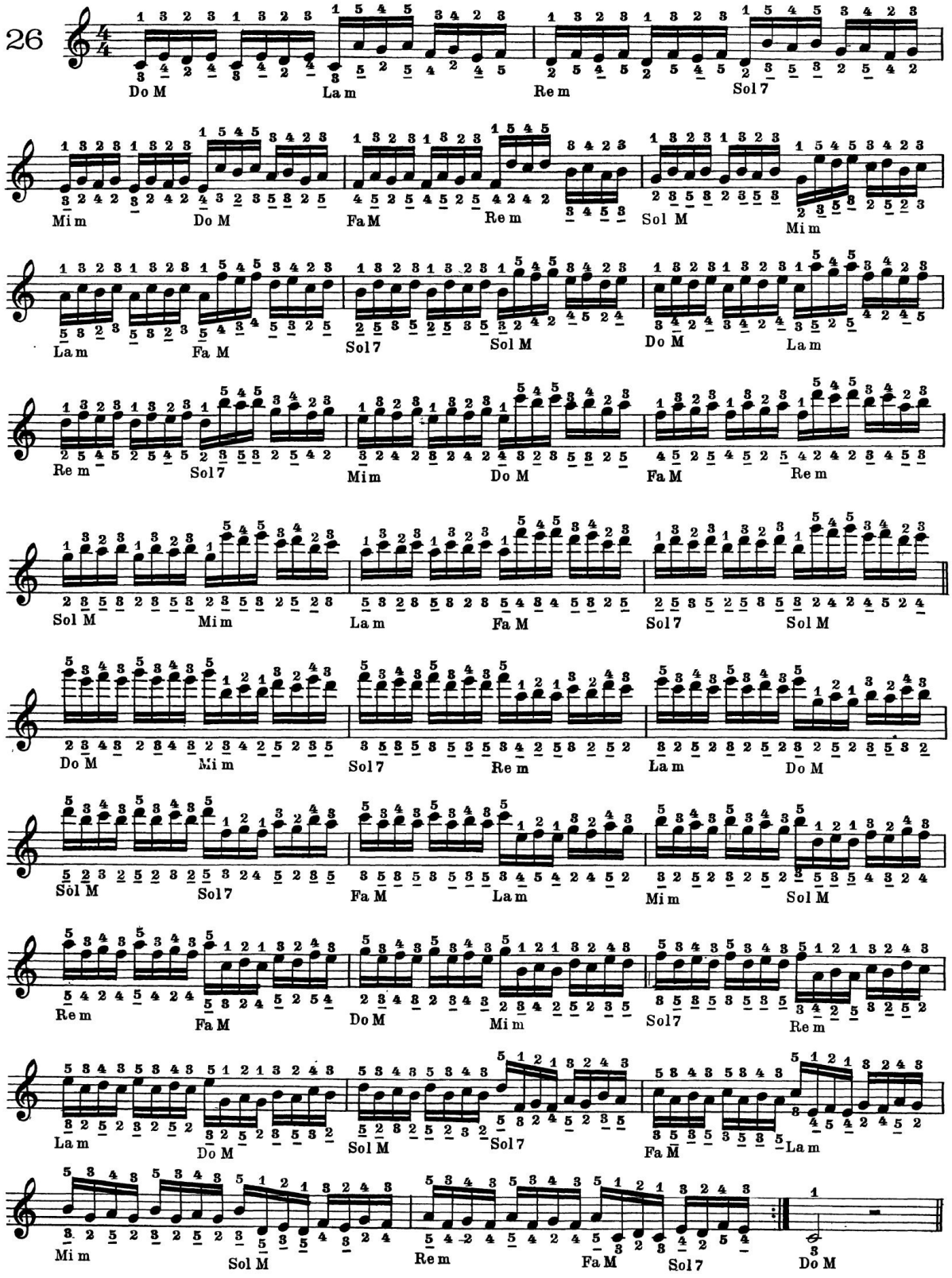
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Do M
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Sol 7
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Mi m
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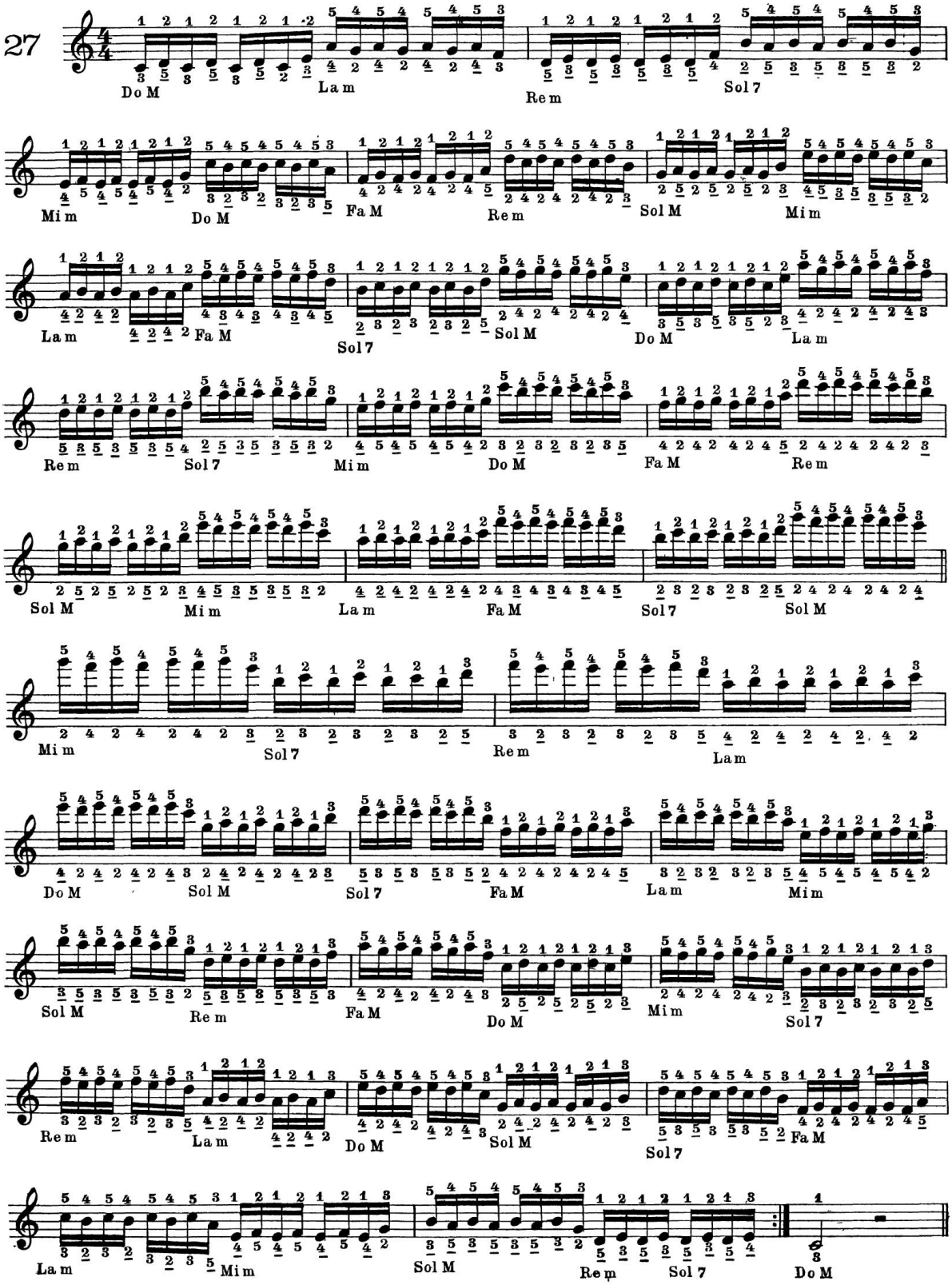
Do M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Fa M
Do M
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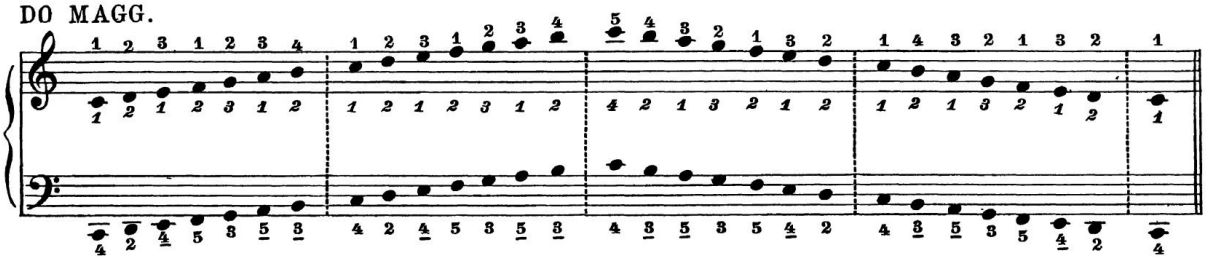
La m
Do M
Sol M
Fa M
Sol 7
La m
Mi m
Sol M
Re m
Sol 7
Do M

**SCALE**
**MAGGIORI E MINORI**
(ARMONICHE E MELODICHE)
**PER MOTO RETTO**

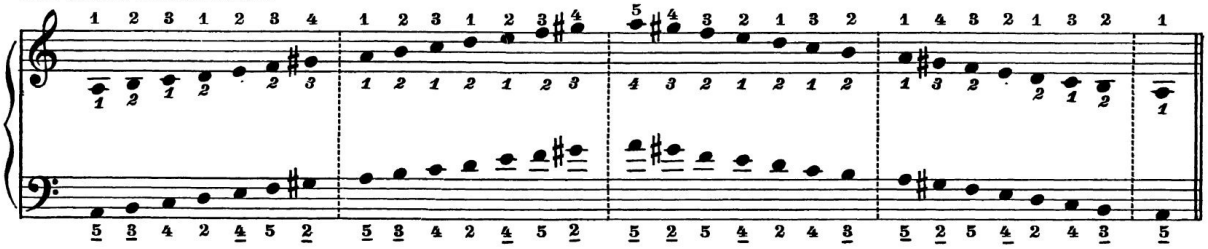
***GAMMES***
***MAJEURES ET MINEURES***
(*HARMONIQUES ET MELODIQUES*)
***POUR MOUVEMENT DROIT***

**ESCALAS**
**MAYORES Y MENORES**
(ARMONICAS Y MELODICAS)
**POR MOVIMIENTO DIRECTO**

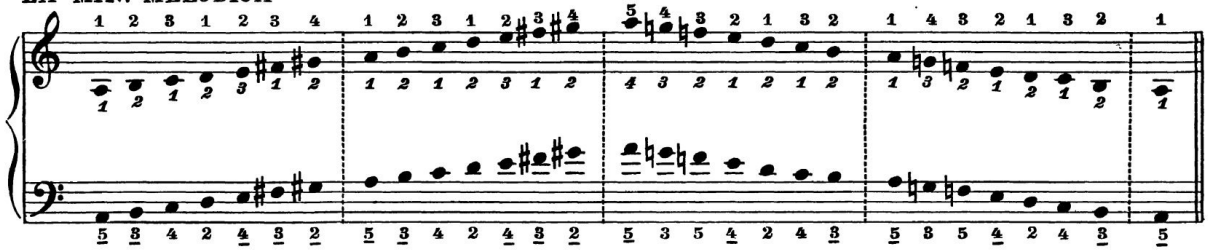
DO MAGG.



LA MIN. ARMONICA



LA MIN. MELODICA



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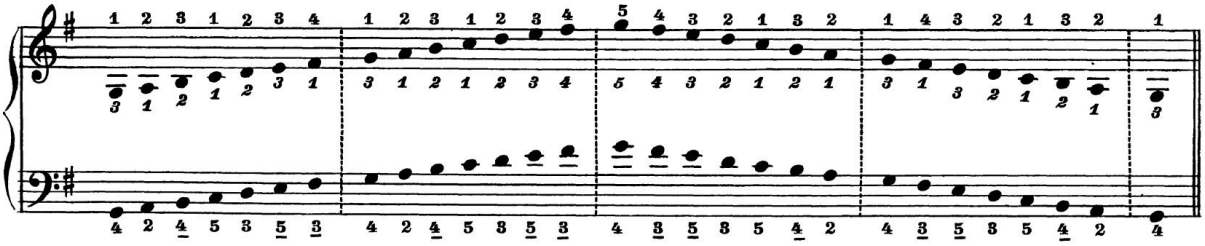

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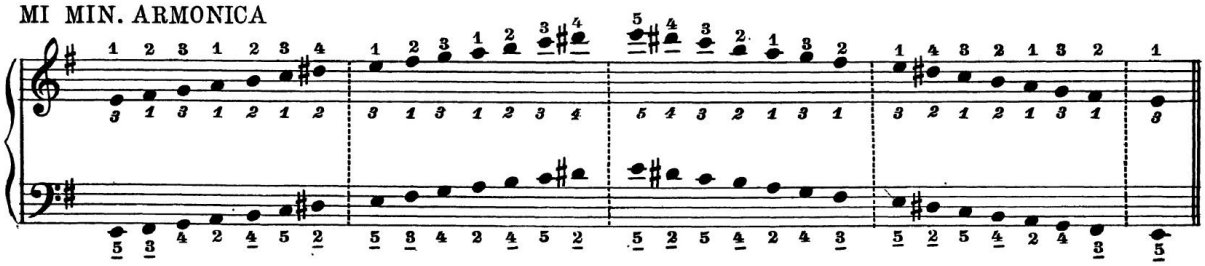
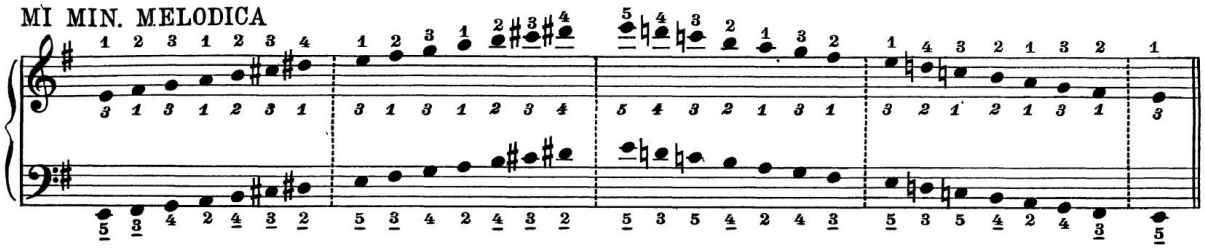


(*) I numeri in corsivo sotto le note, servono per la fisarmonica sistema «Cromatico»

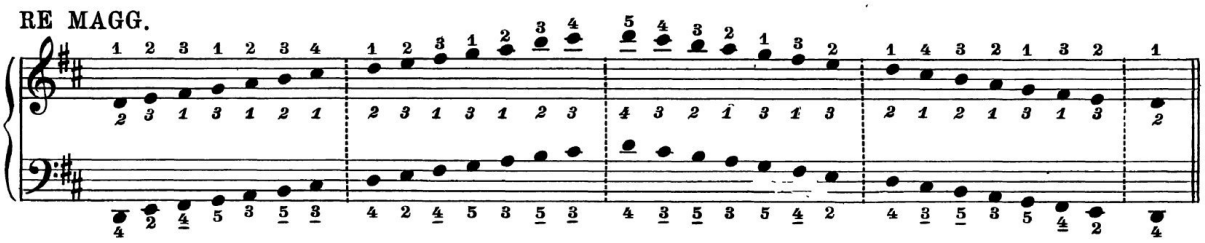
(*) *Les numéros en italique sous le notes concernent l'accordéon système «chromatique»*

(*) Los números en corsiva colocados debajo de las notas, sirven para el acordeón sistema cromático a botones.

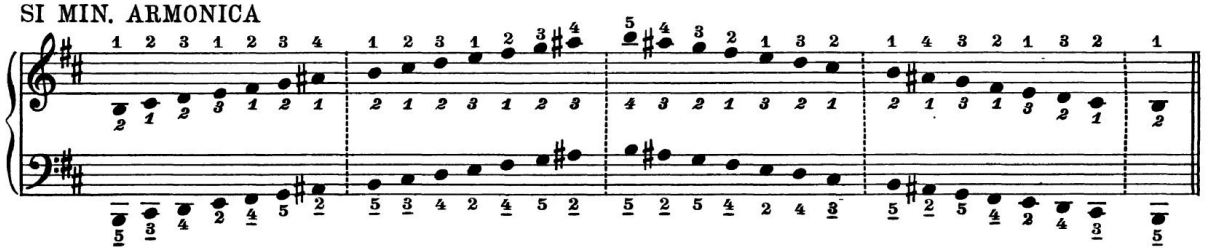
MI MIN. MELODICA



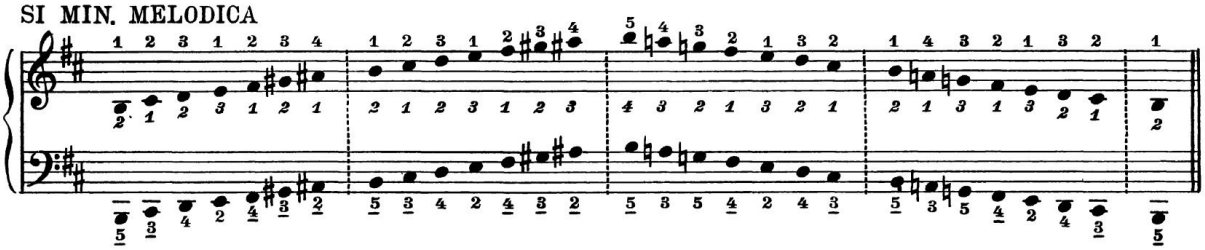
RE MAGG.



SI MIN. ARMONICA



SI MIN. MELODICA



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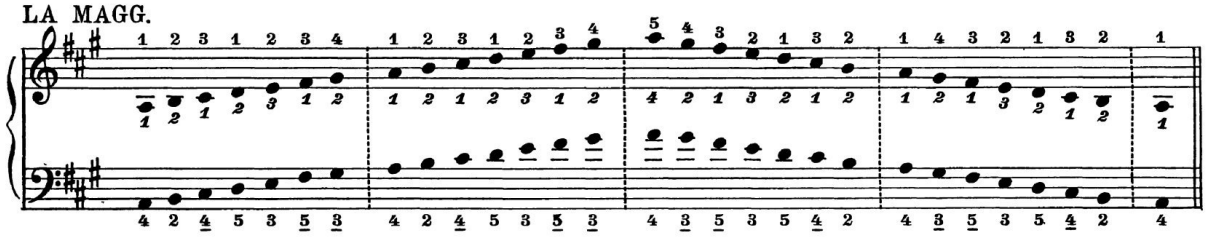
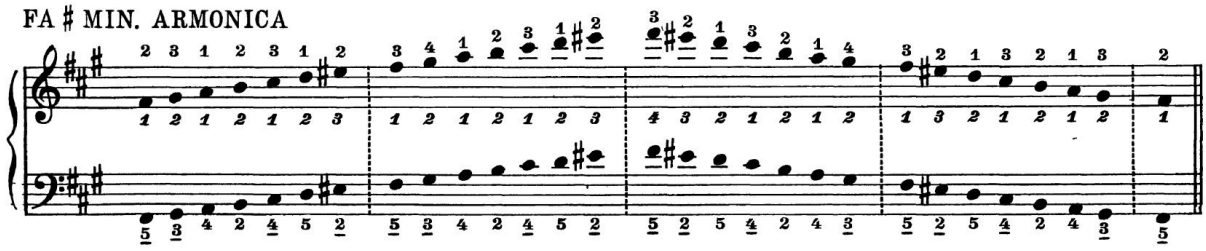
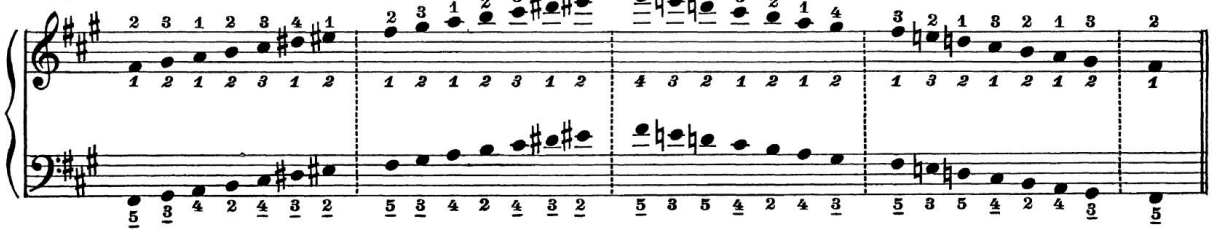


FA ♯ MIN. ARMONICA



FA ♯ MIN. MELODICA



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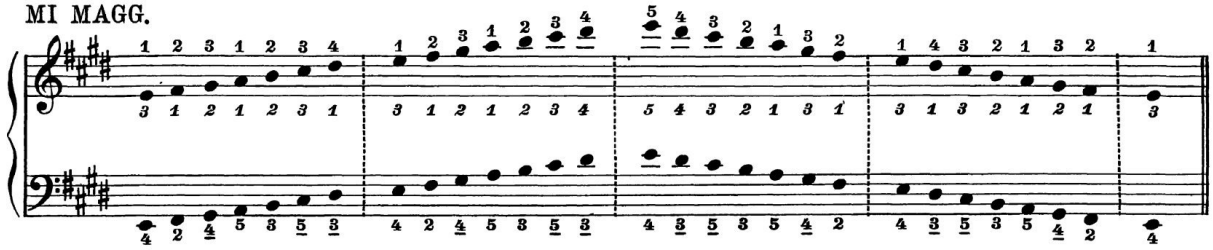
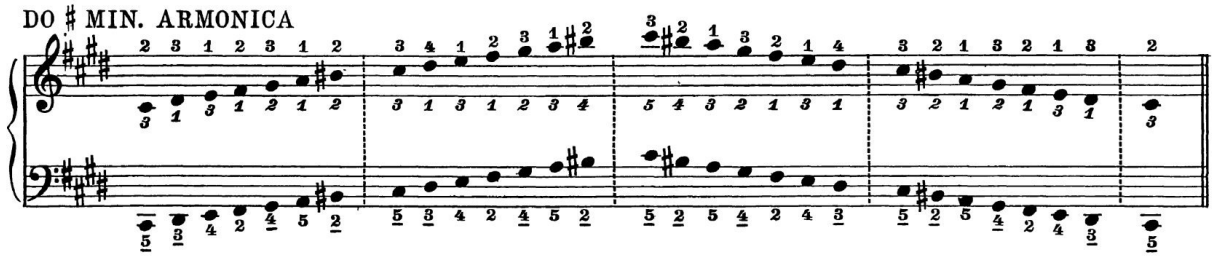
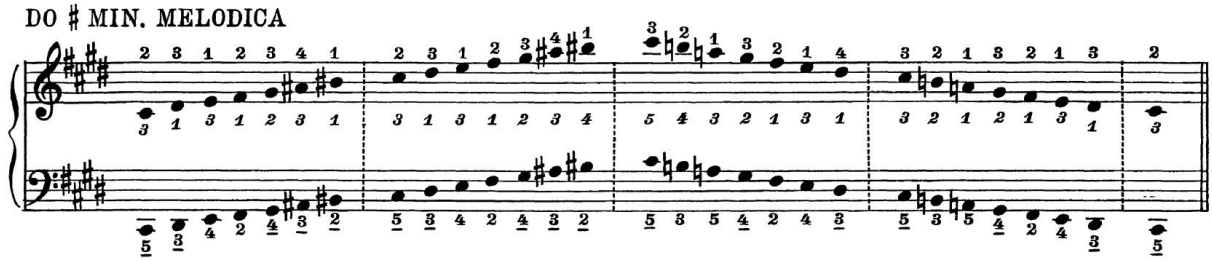


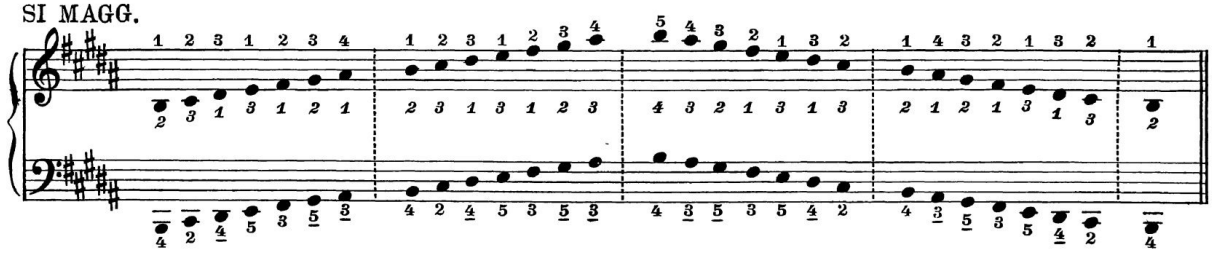
DO ♯ MIN. ARMONICA



DO ♯ MIN. MELODICA



SI MAGG.



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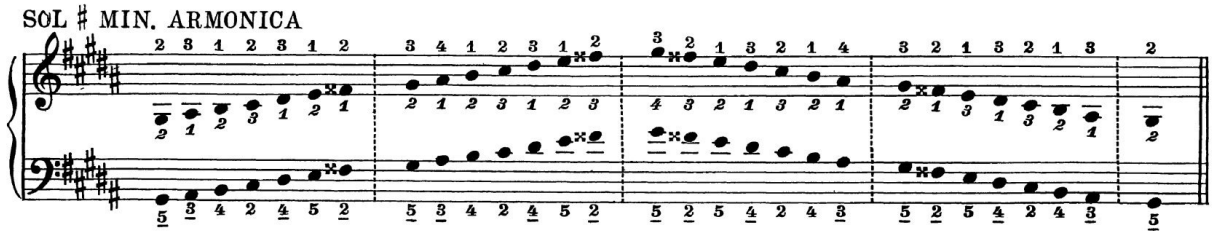

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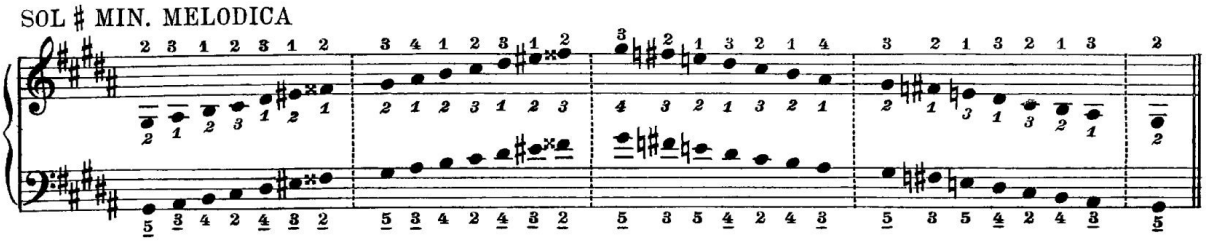

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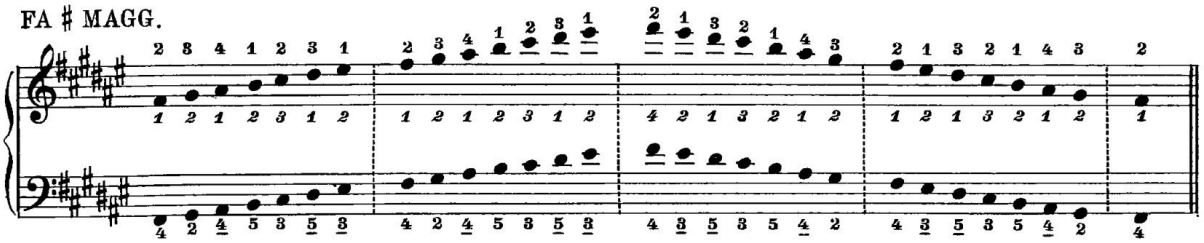

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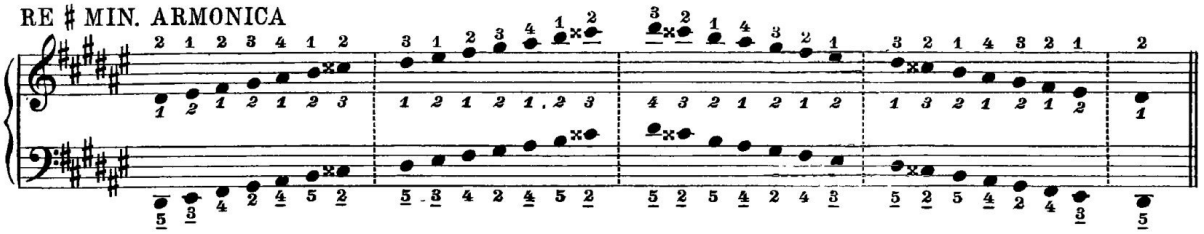

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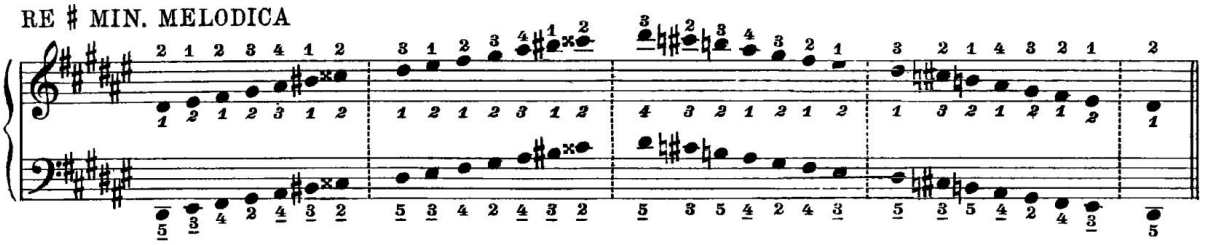

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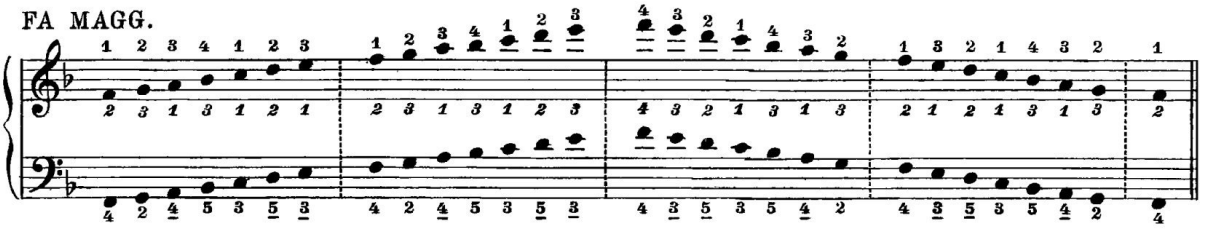

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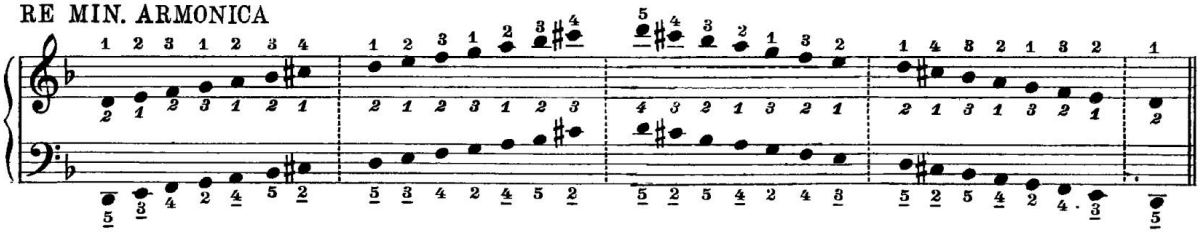

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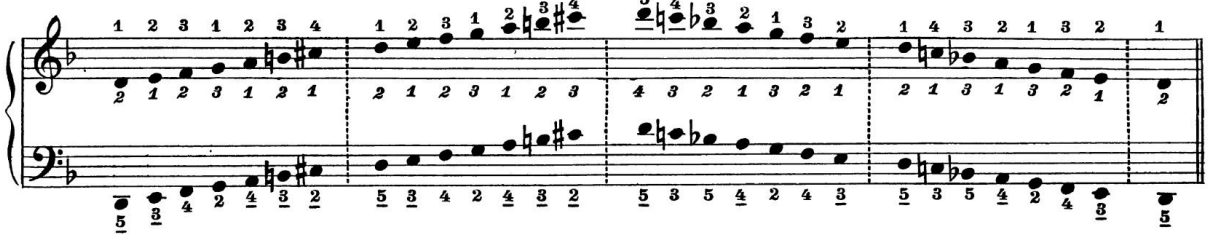

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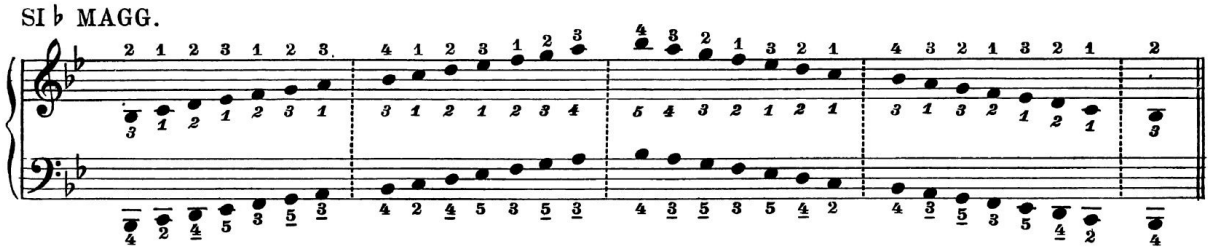

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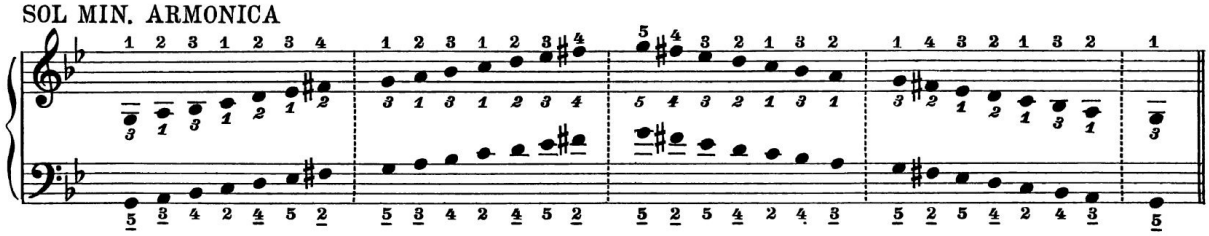

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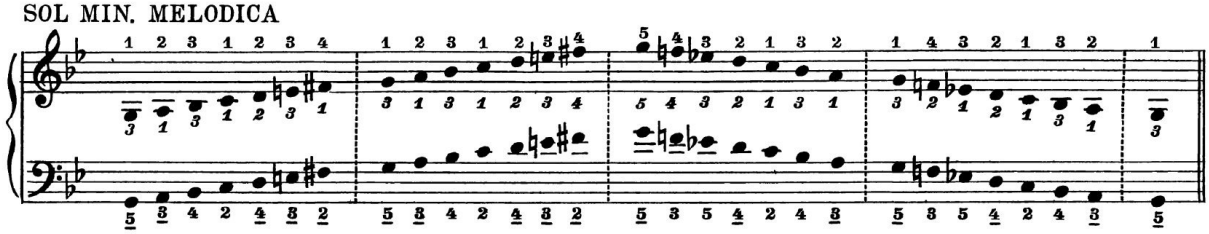

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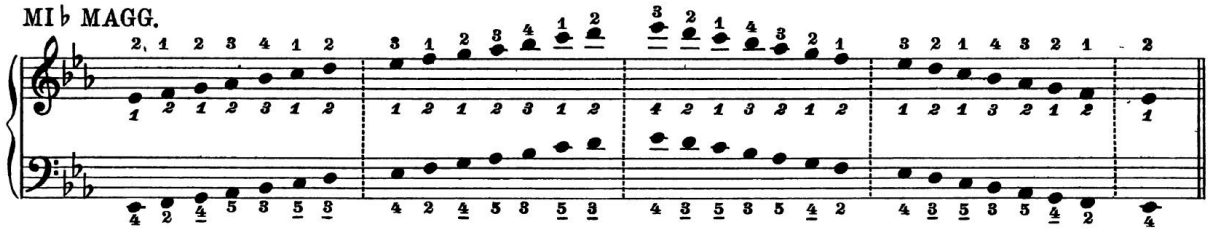

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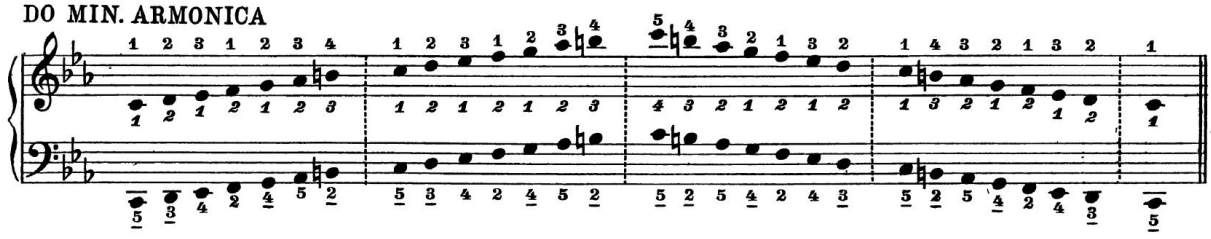

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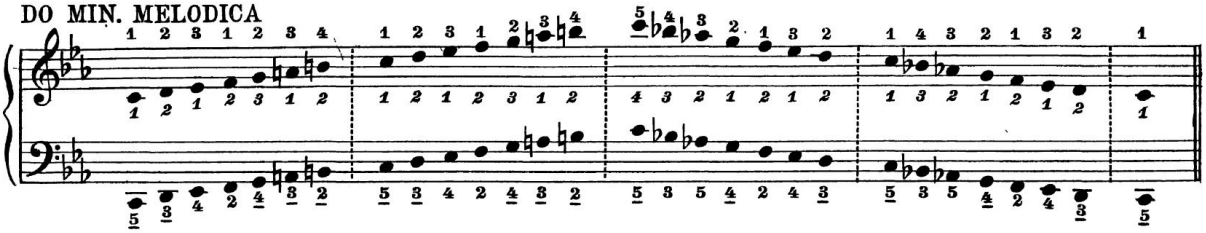

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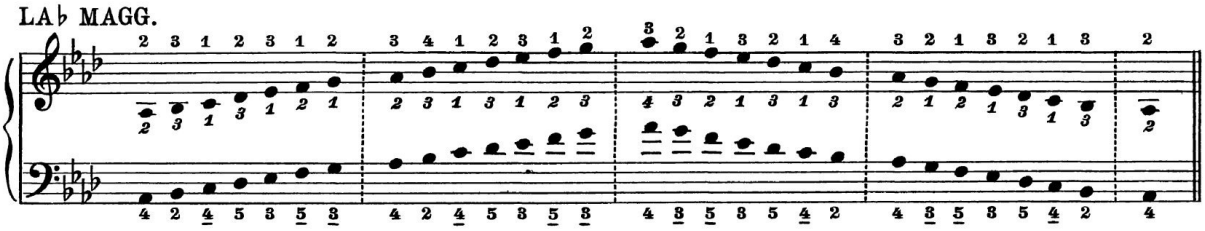

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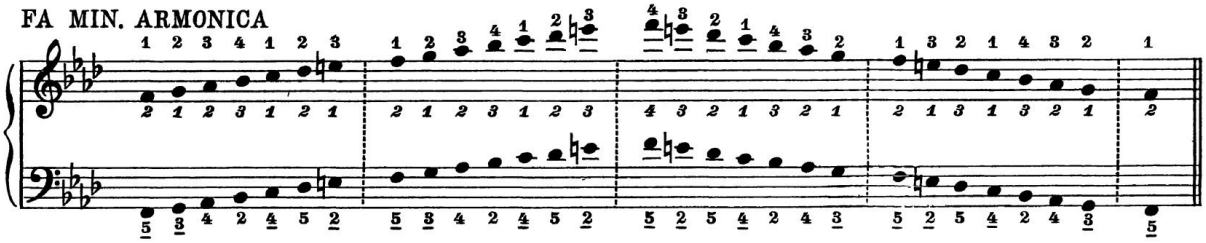

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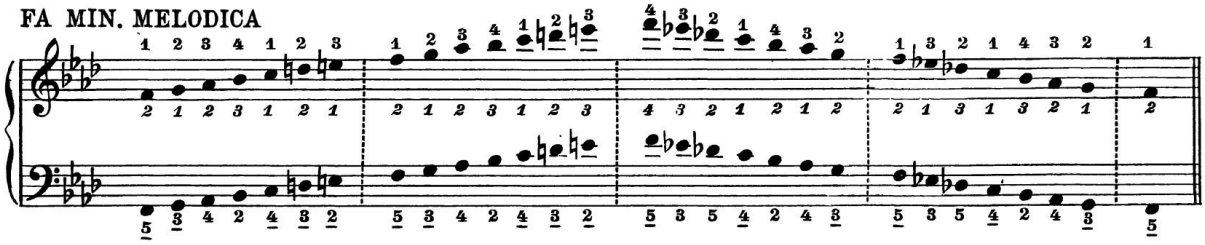

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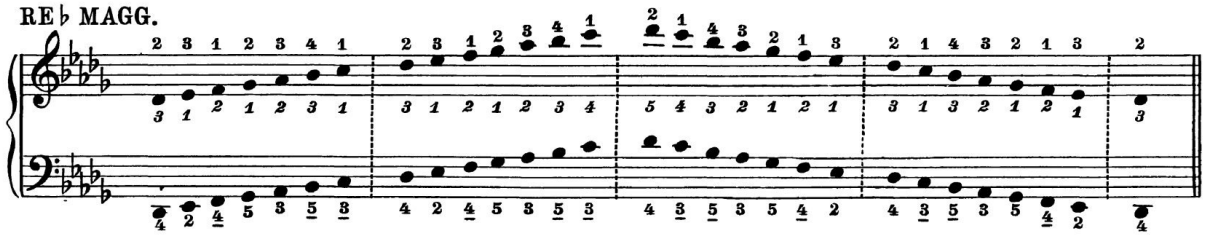

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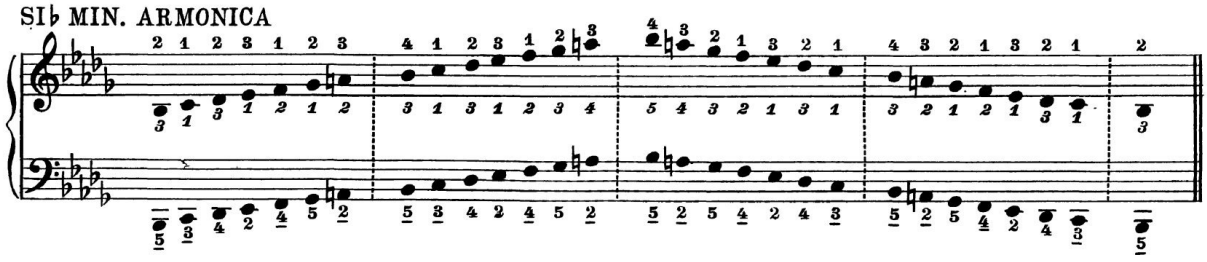

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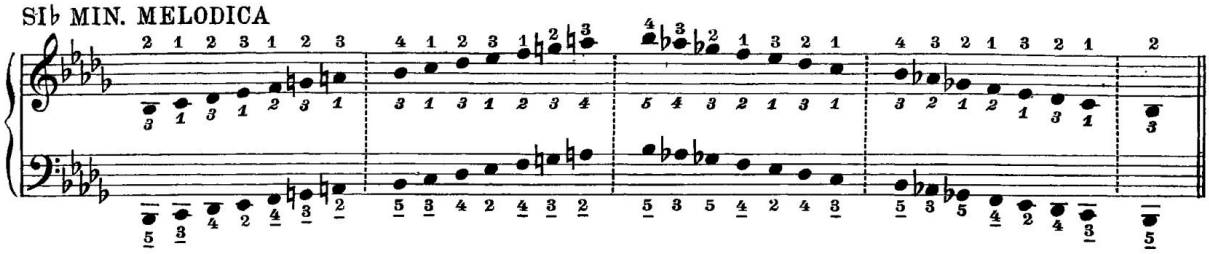

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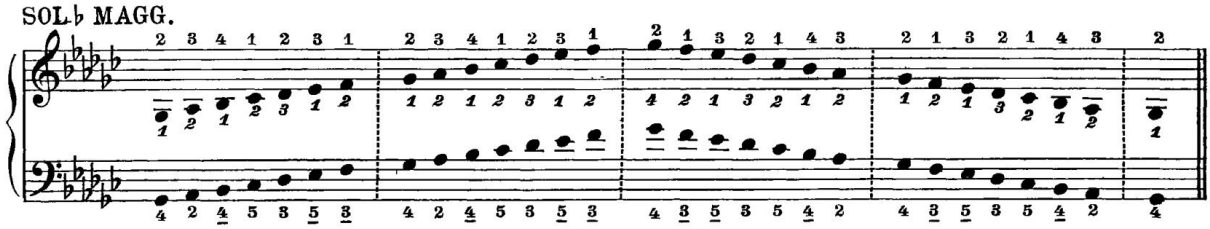

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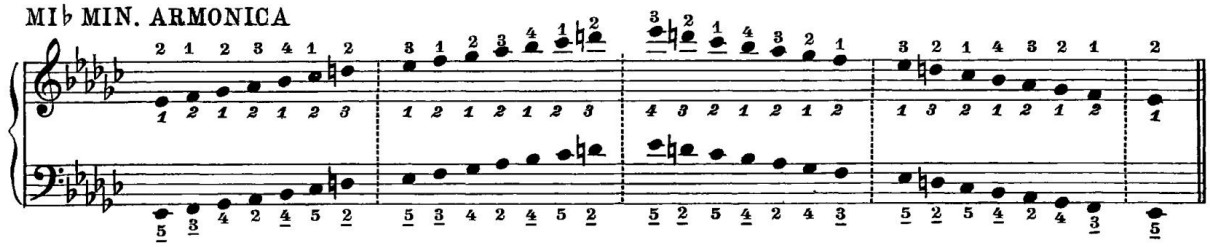

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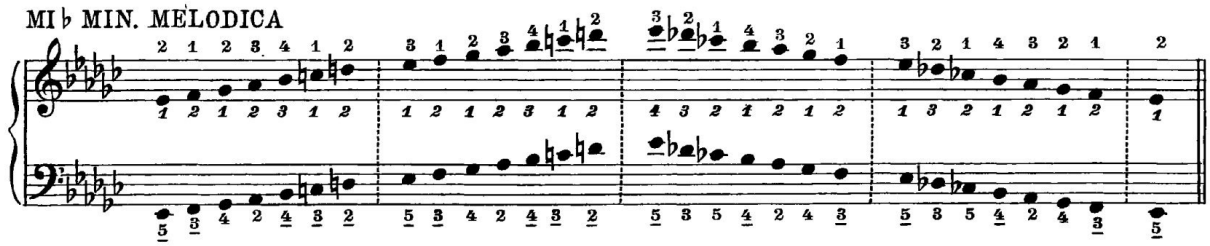

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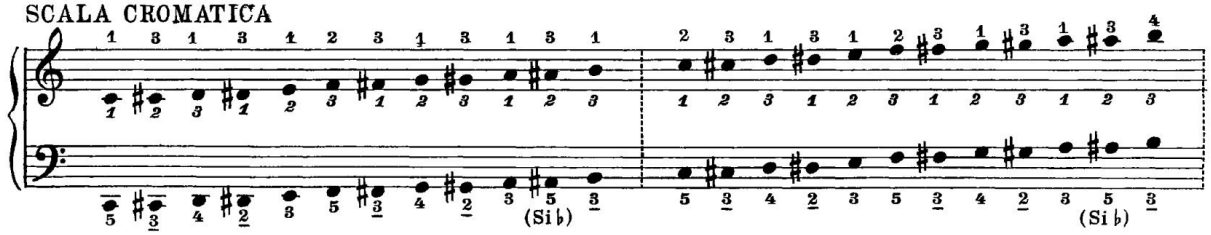


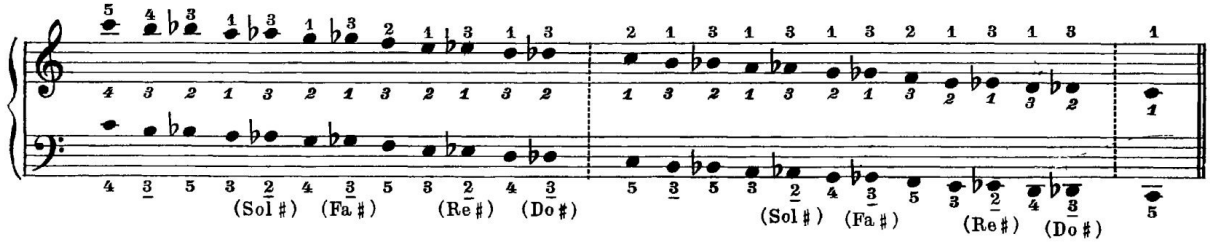

**SCALE MAGGIORI E MINORI PER MOTO CONTRARIO**

***GAMMES MAJEURES ET MINEURES POUR MOUVEMENT CONTRAIRE***

**ESCALAS MAYORES Y MENORES EN MOVIMIENTO CONTRARIO**

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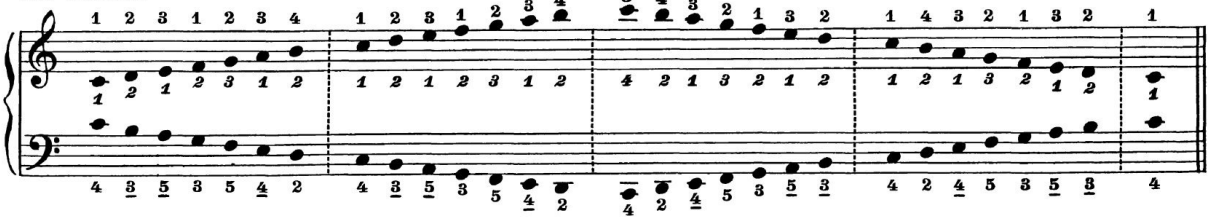

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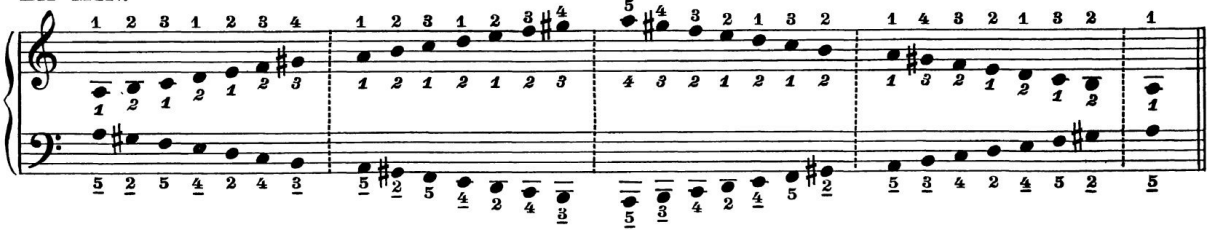

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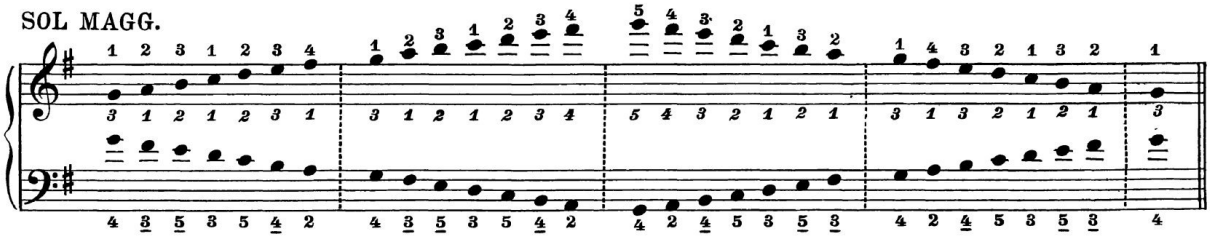

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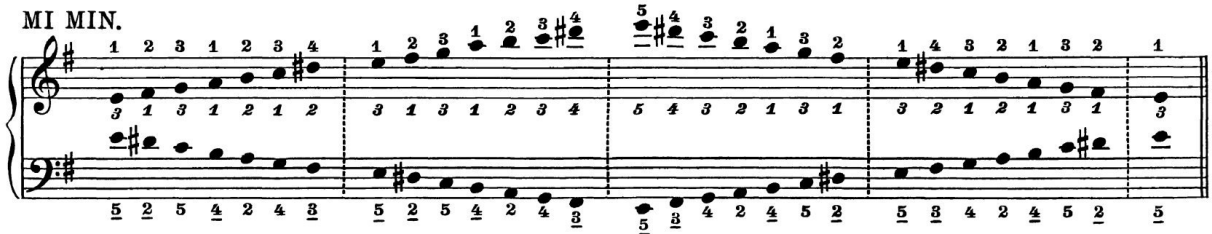

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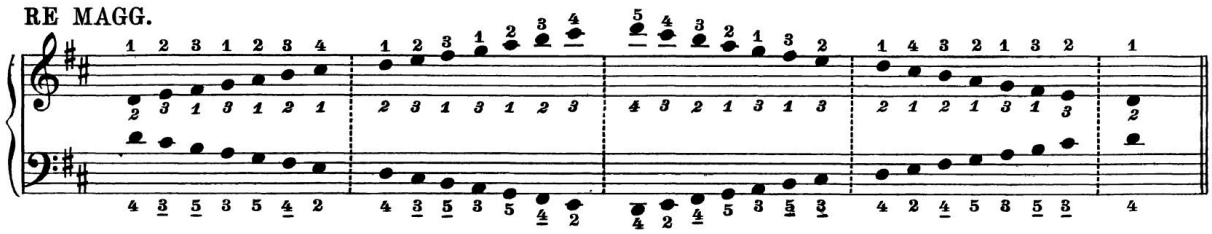

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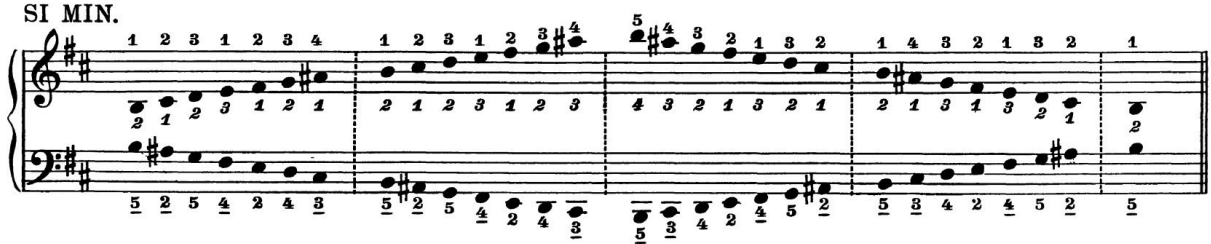

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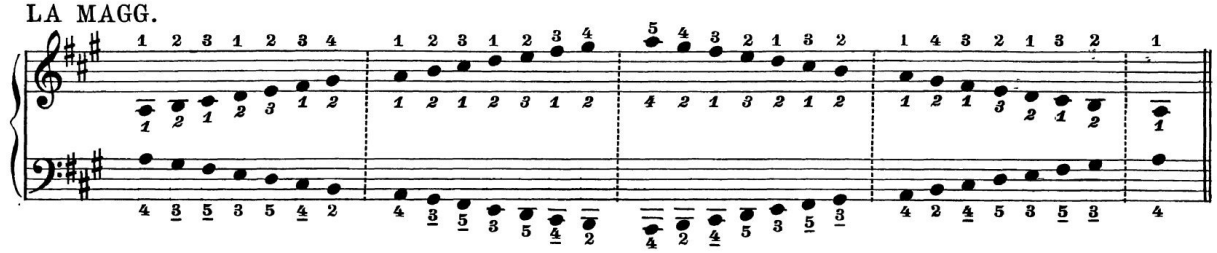

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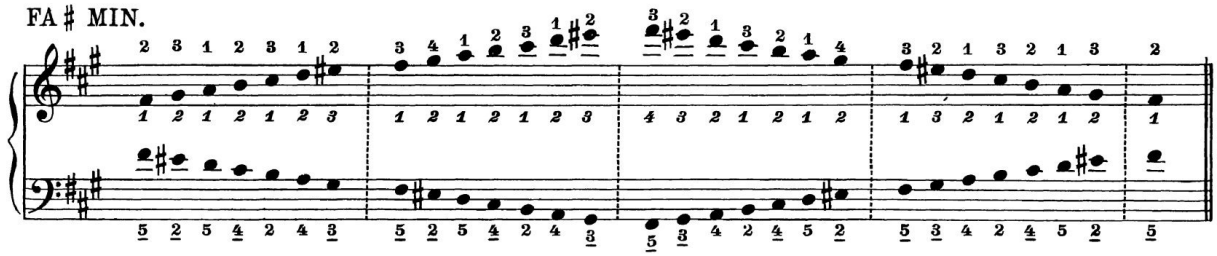

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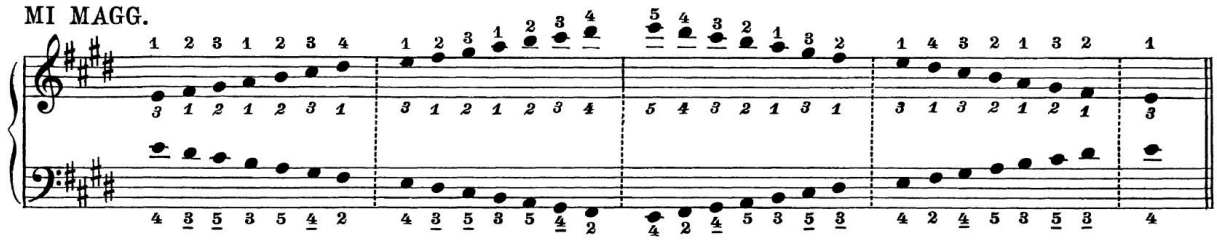

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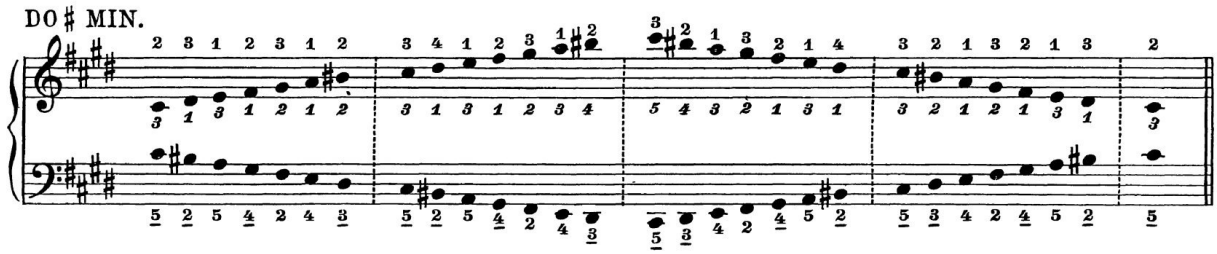

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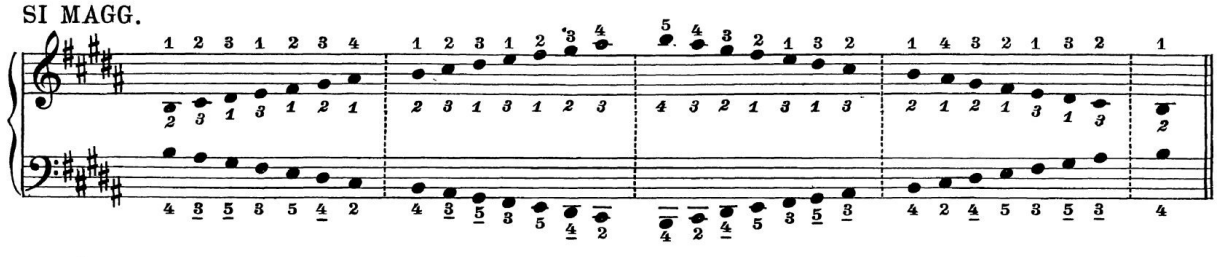

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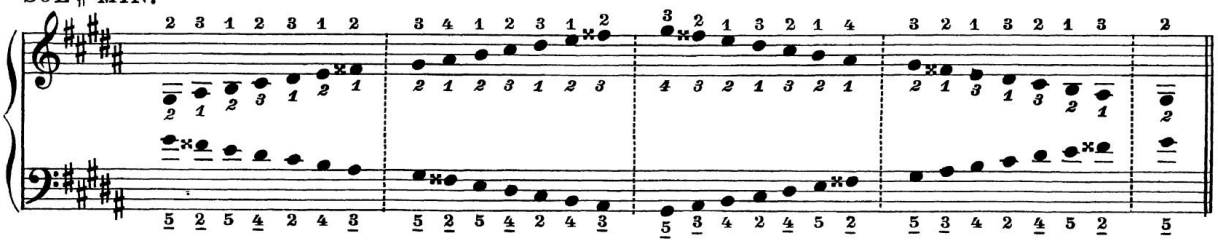

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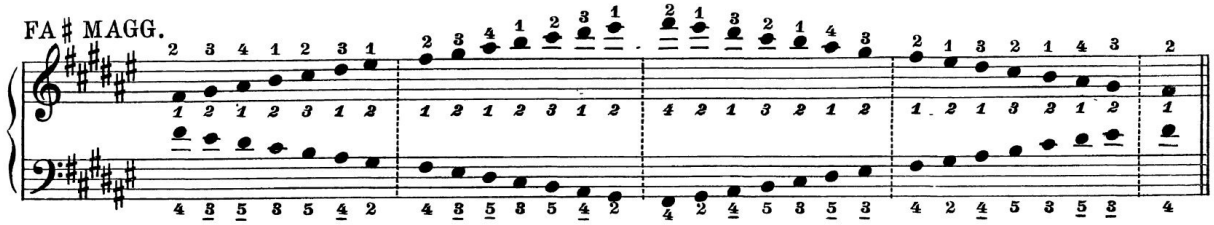
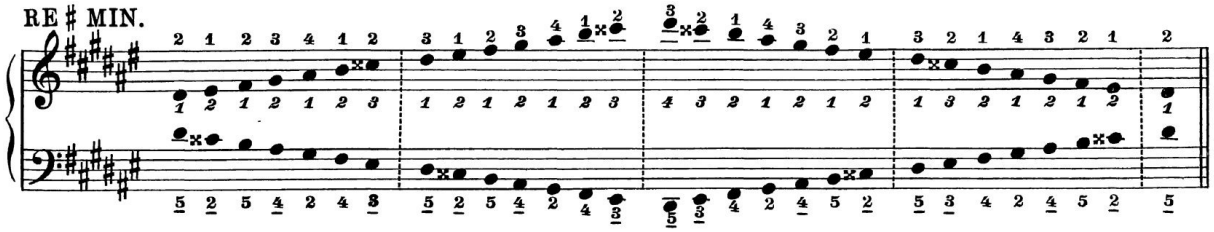


RE ♯ MIN.



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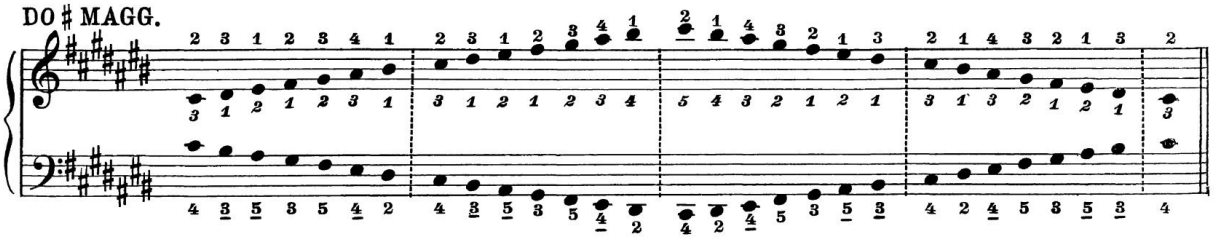

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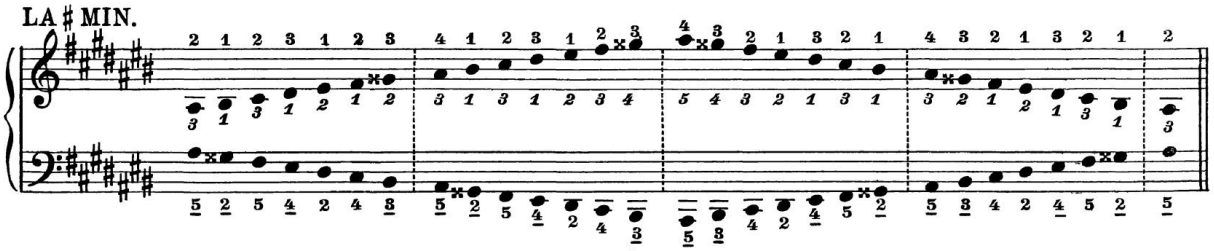

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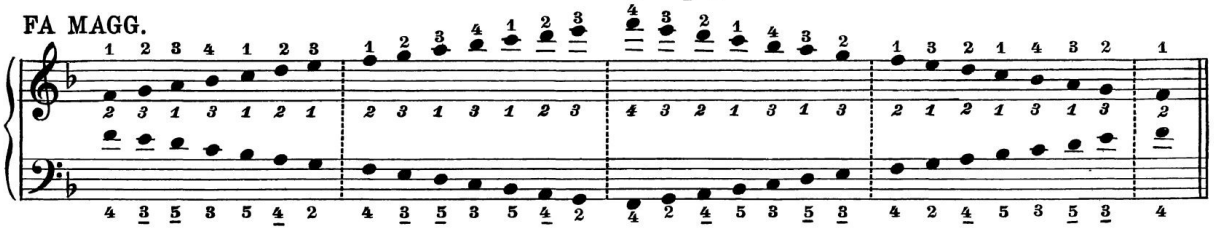

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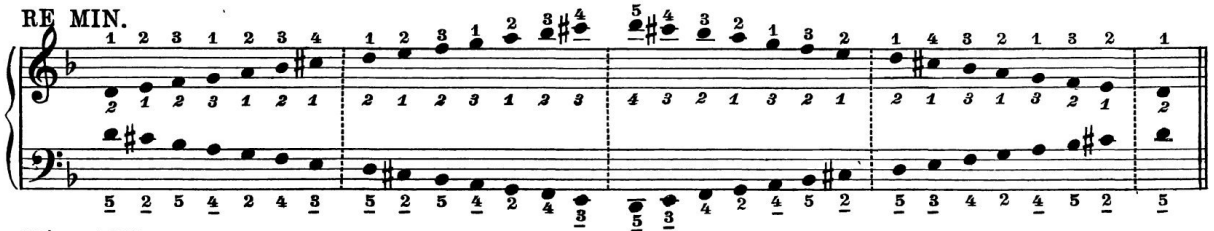

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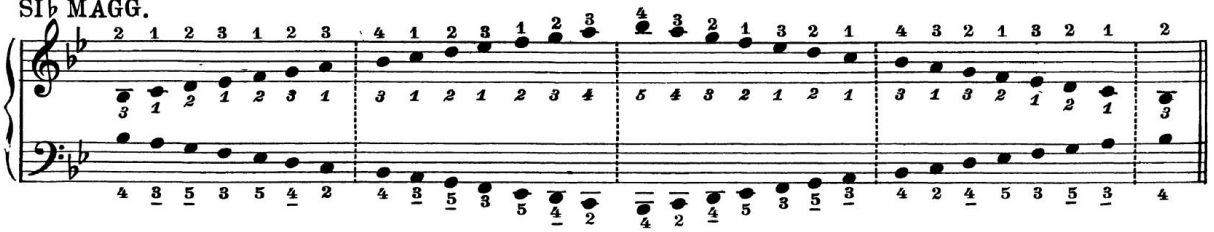

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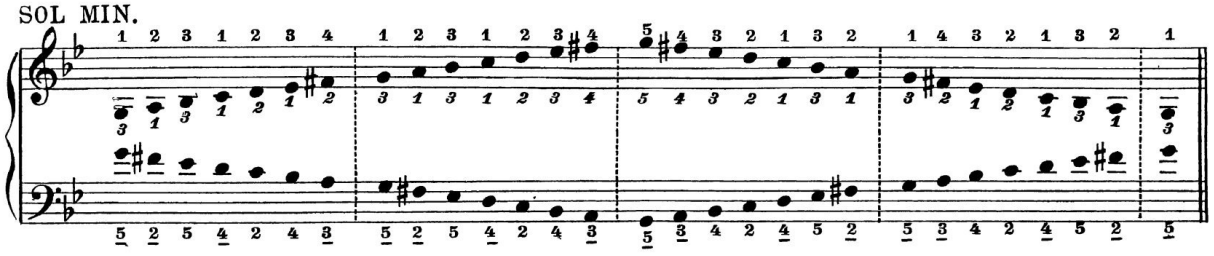

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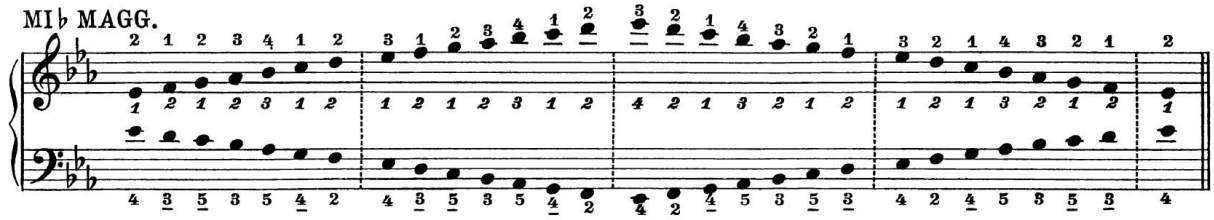

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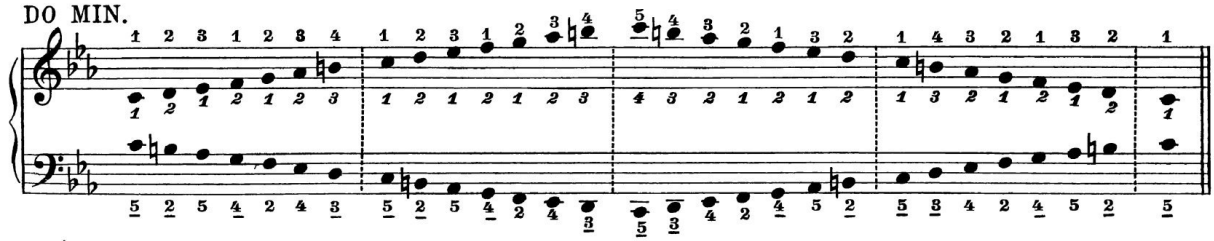

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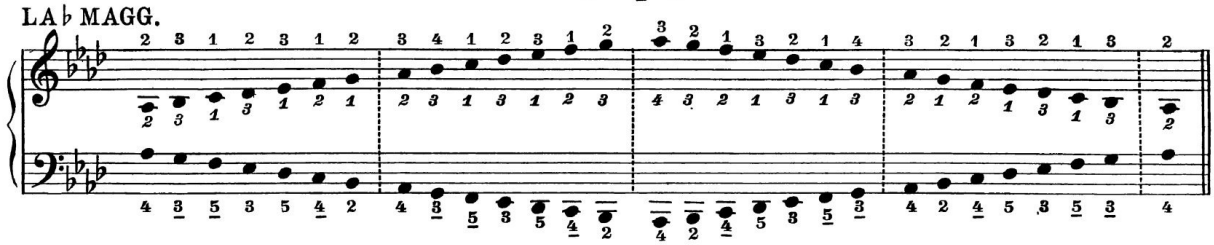

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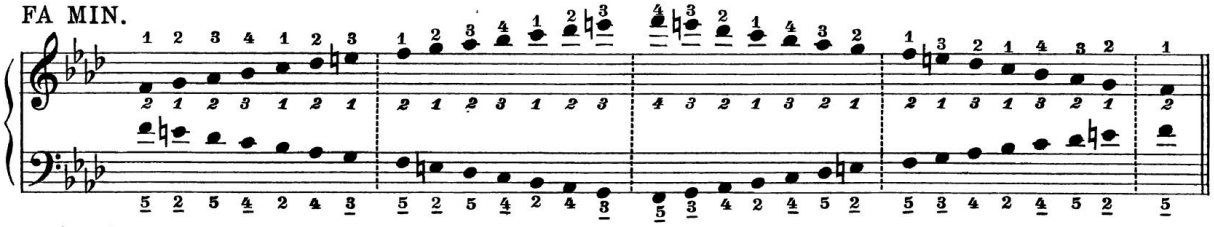

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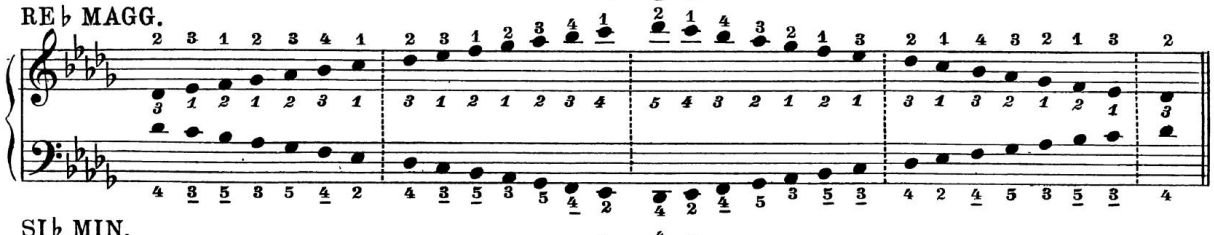

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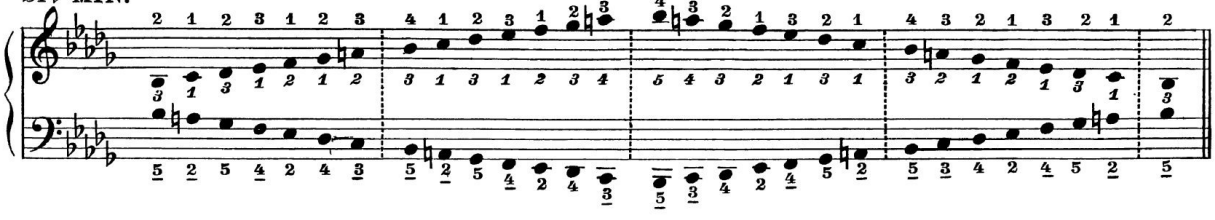

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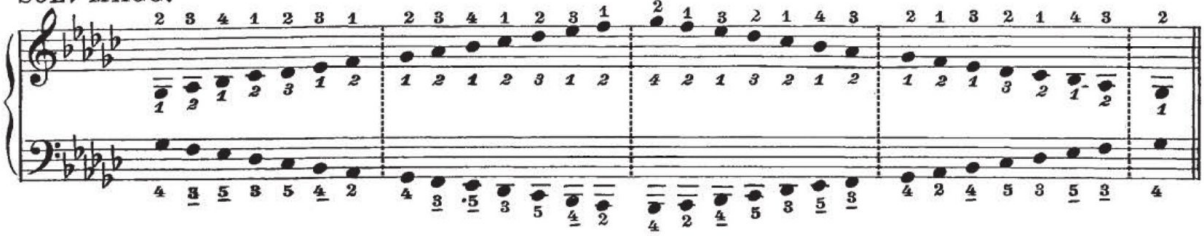

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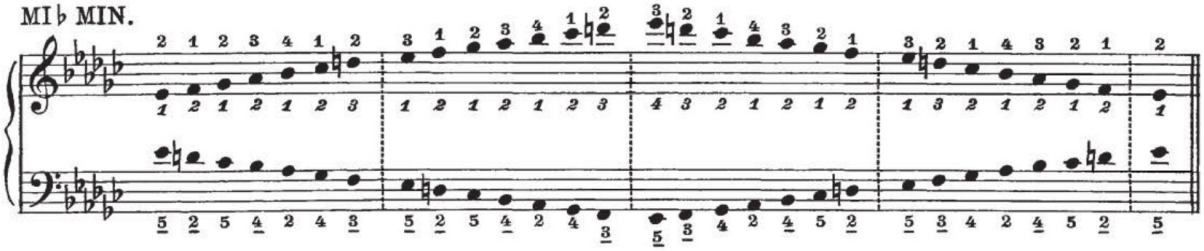

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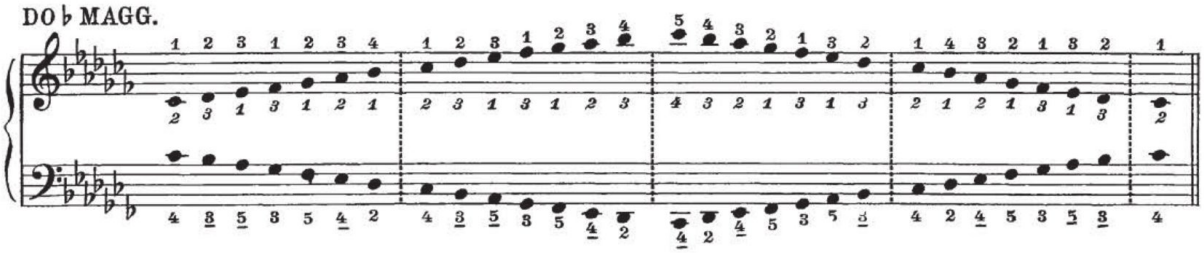

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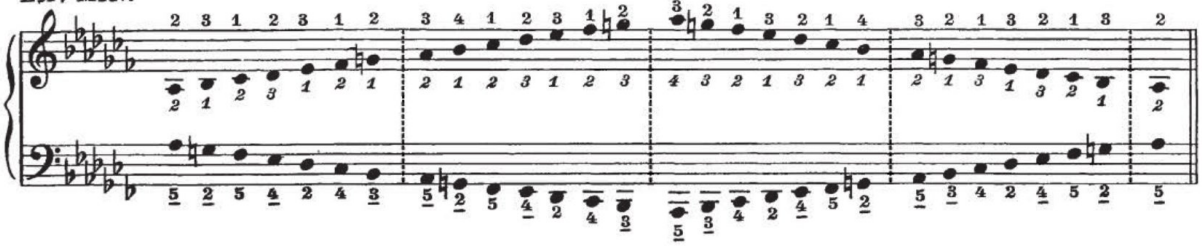

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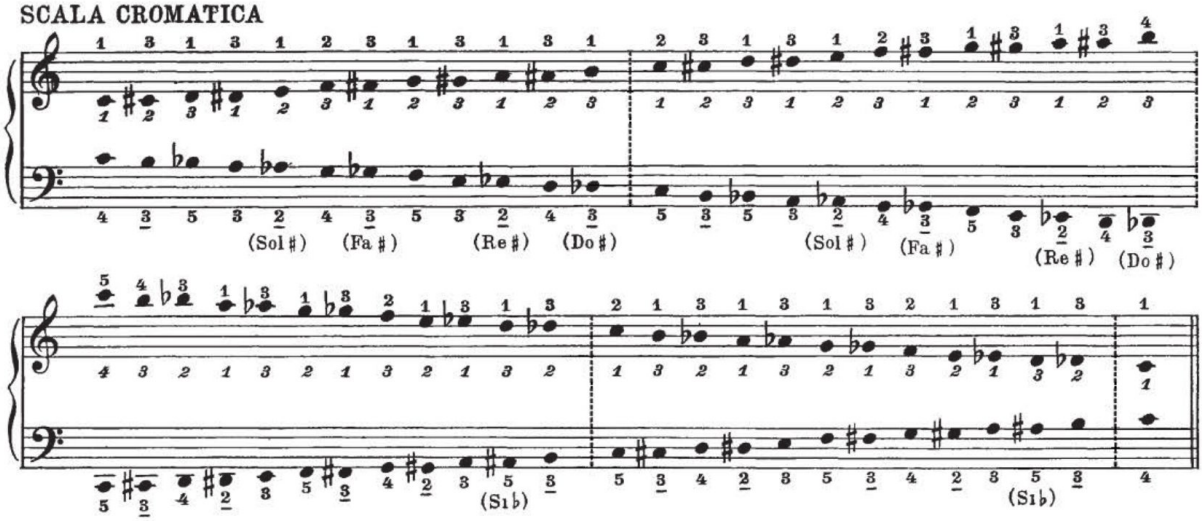
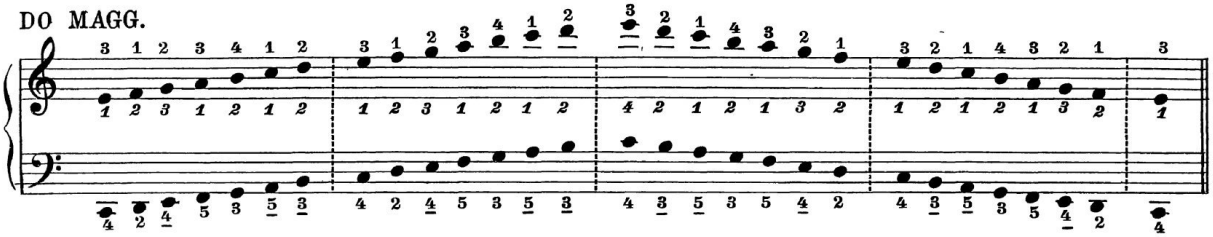


**SCALE MAGGIORI E MINORI IN TERZA**

***GAMMES MAJEURES ET MINEURES EN TIERCE***

**ESCALAS MAYORES Y MENORES EN TERCERAS**

DO MAGG.



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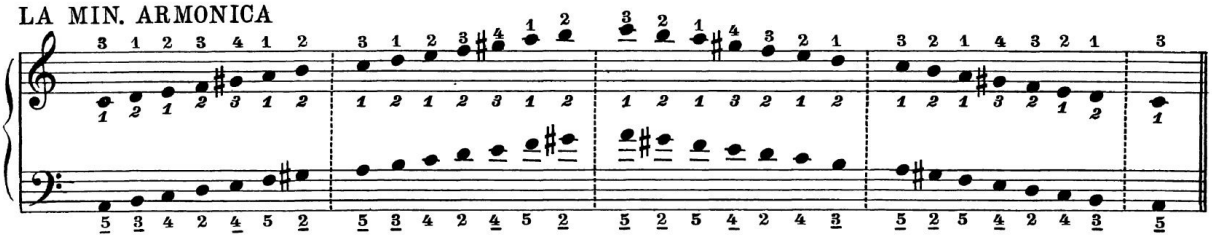

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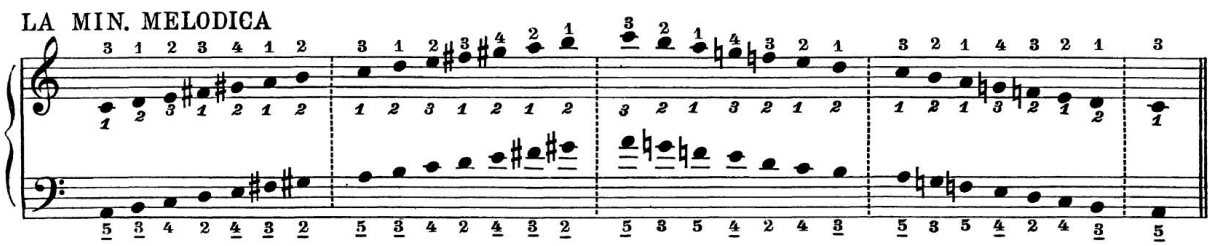

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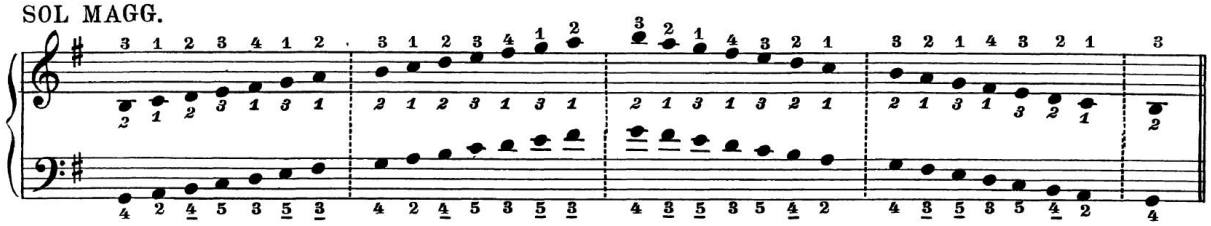

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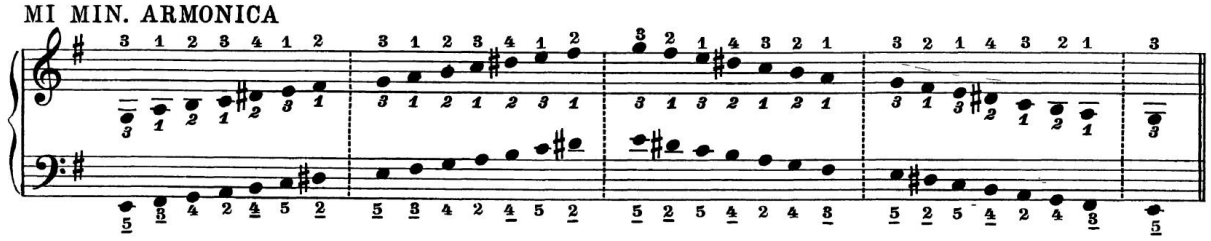

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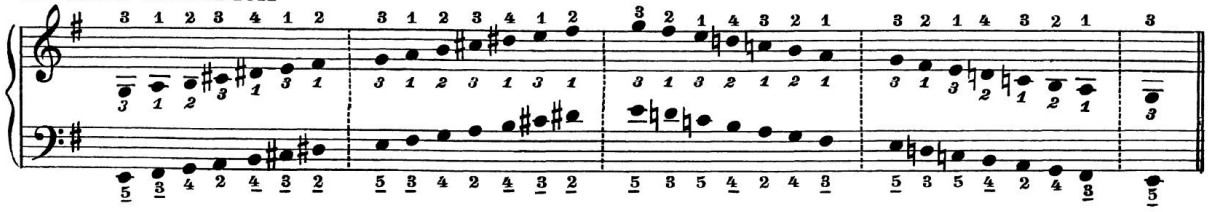

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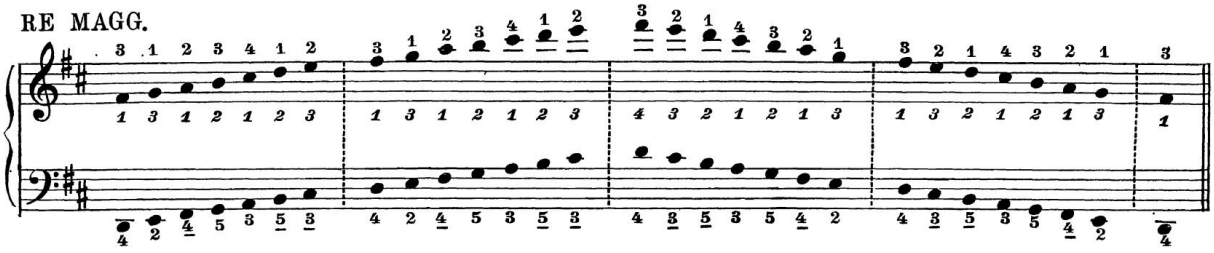

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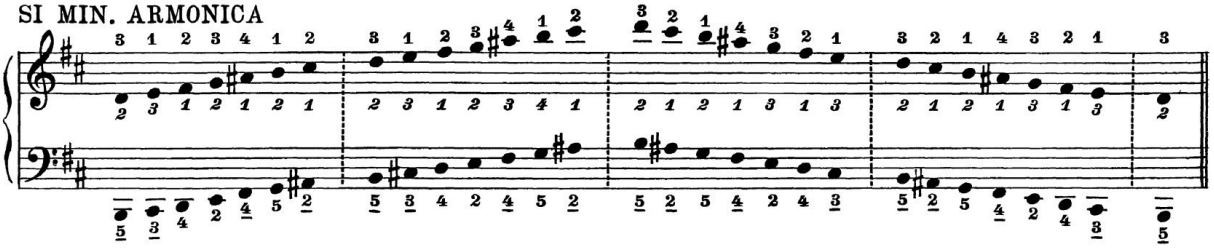

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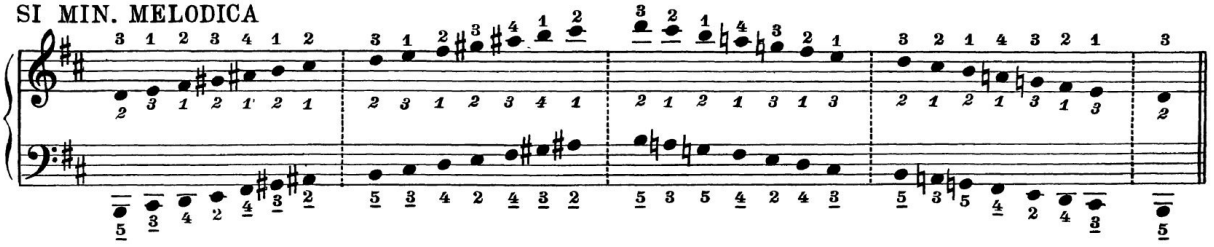

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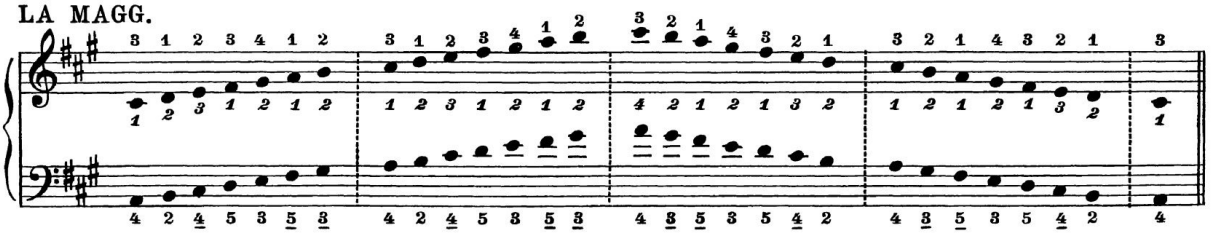

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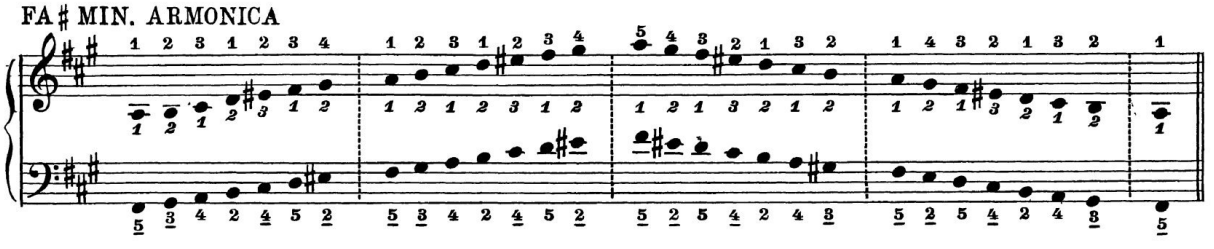

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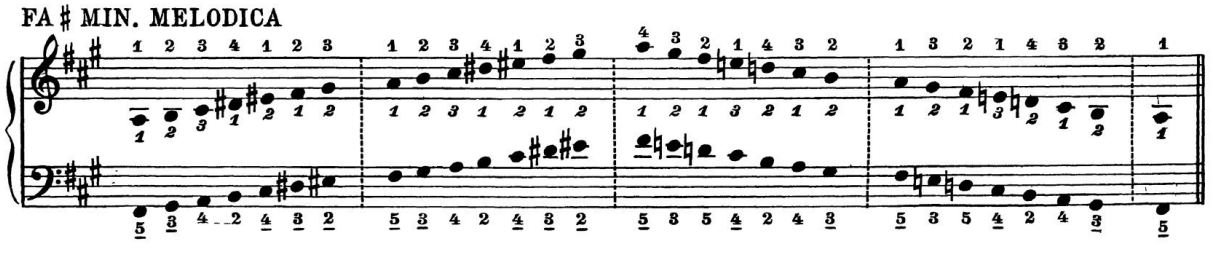

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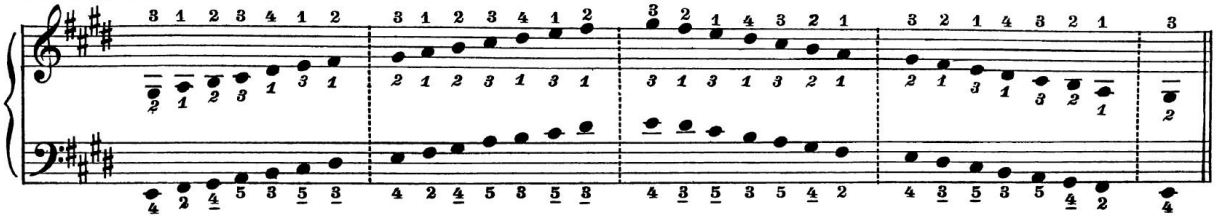

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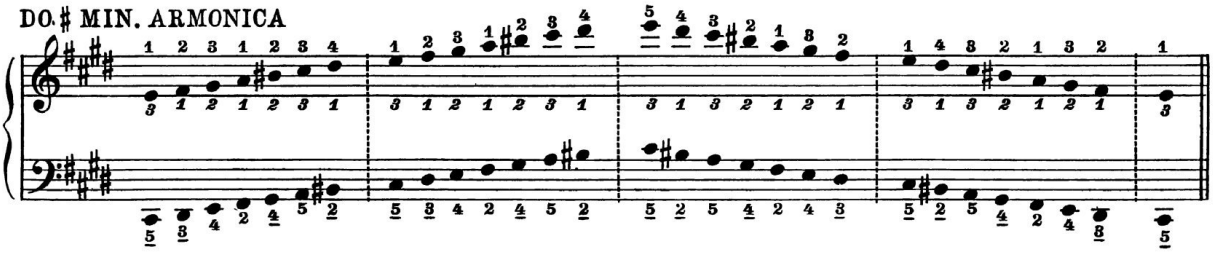

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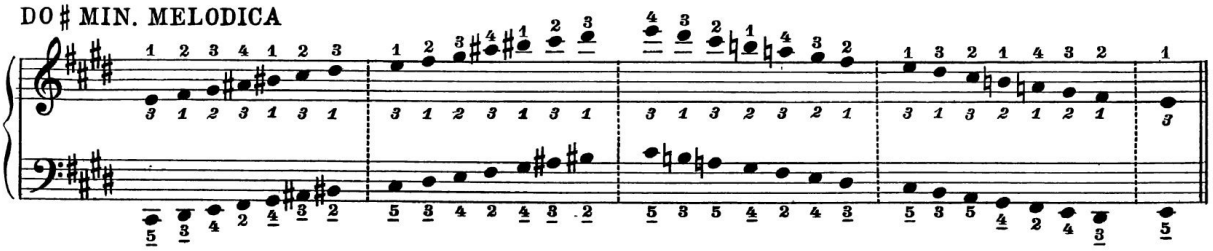

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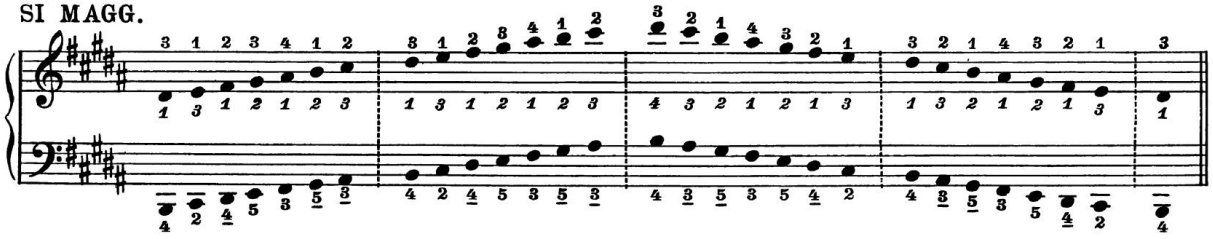

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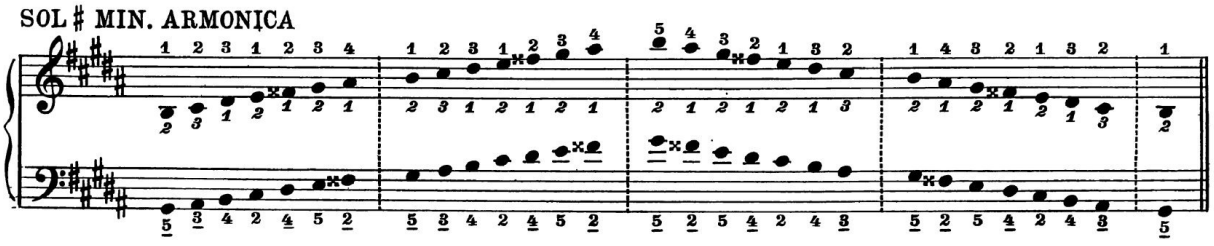

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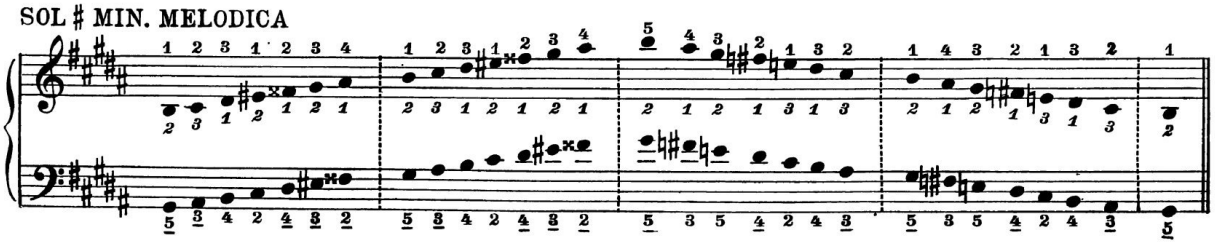

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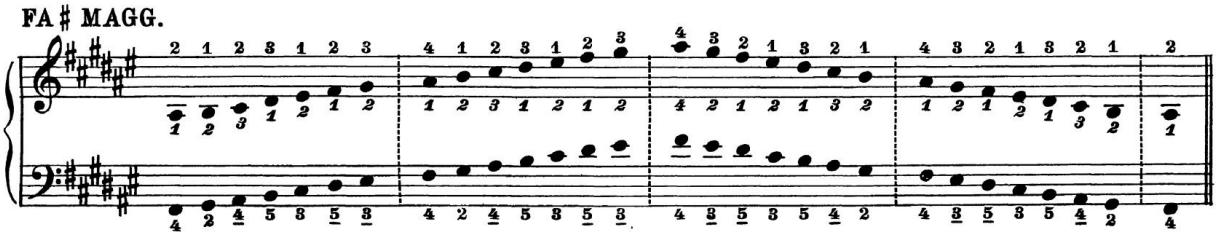

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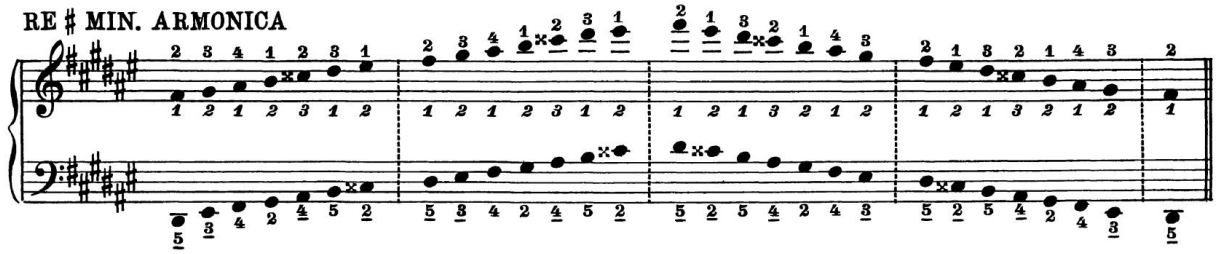

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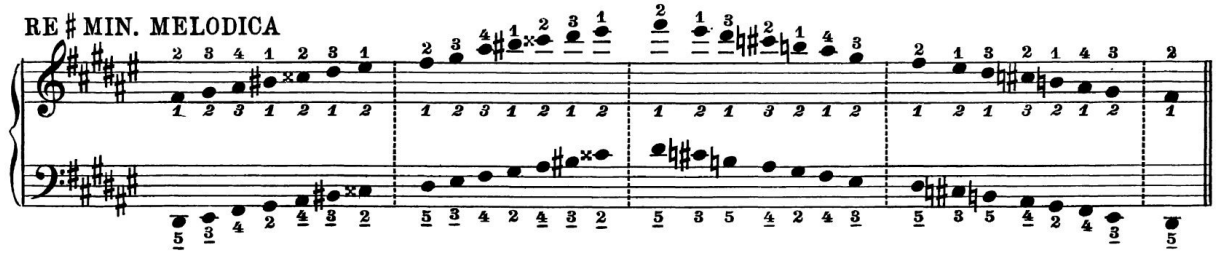

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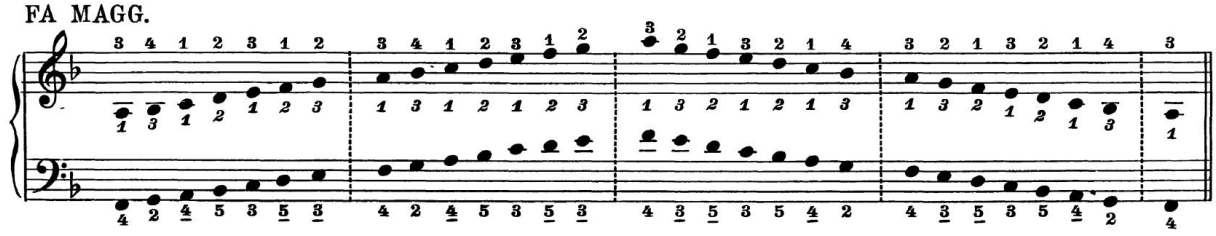

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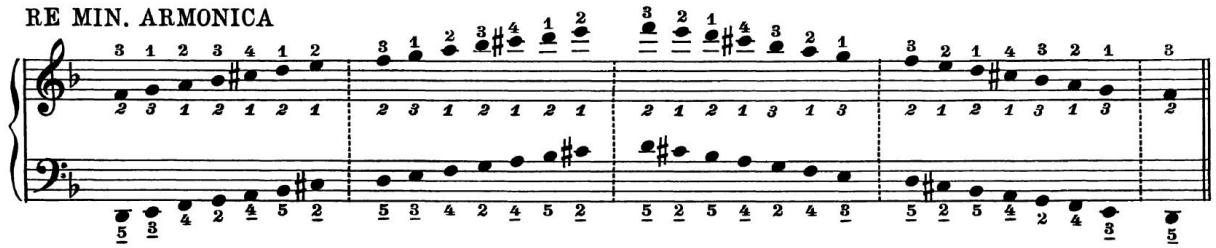

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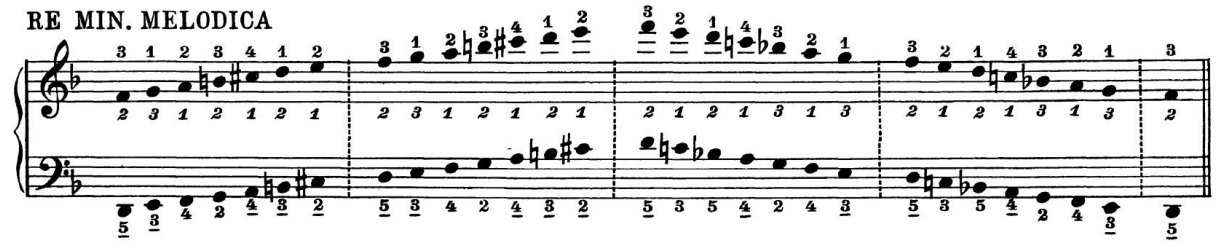

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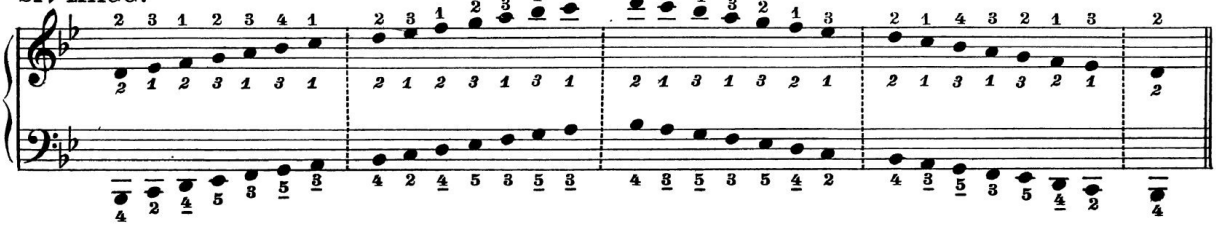

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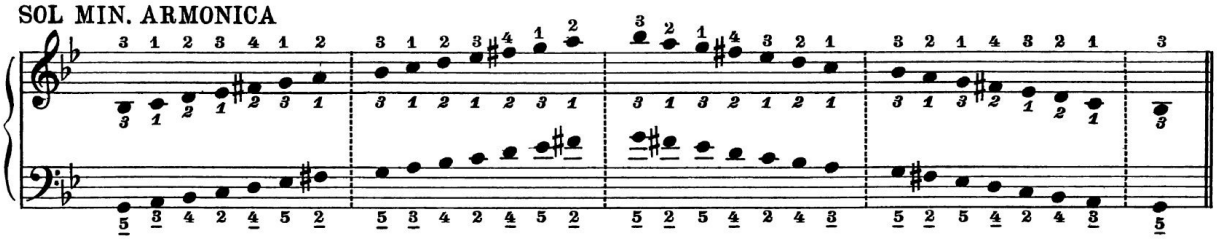

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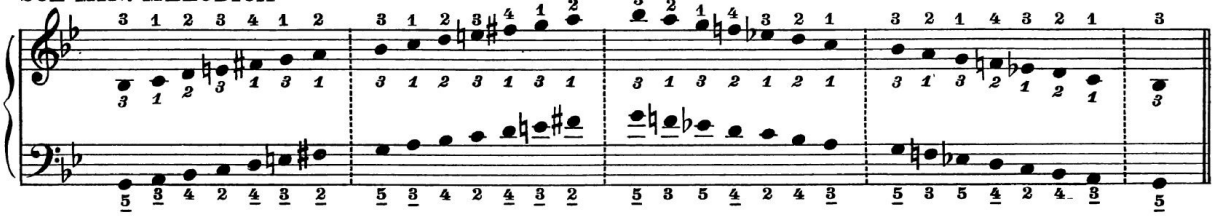

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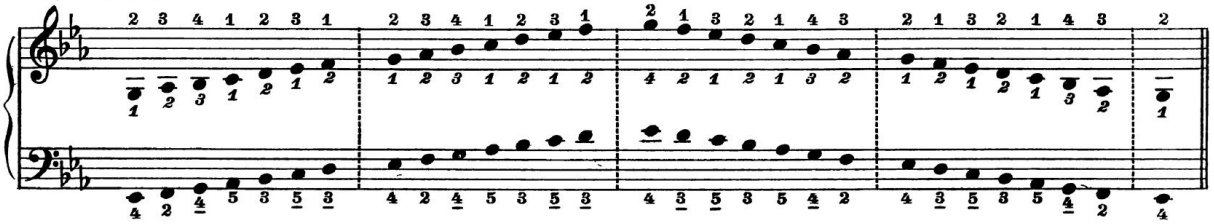

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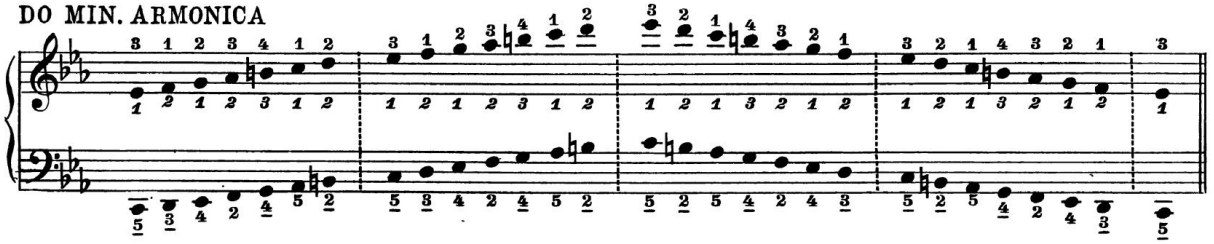

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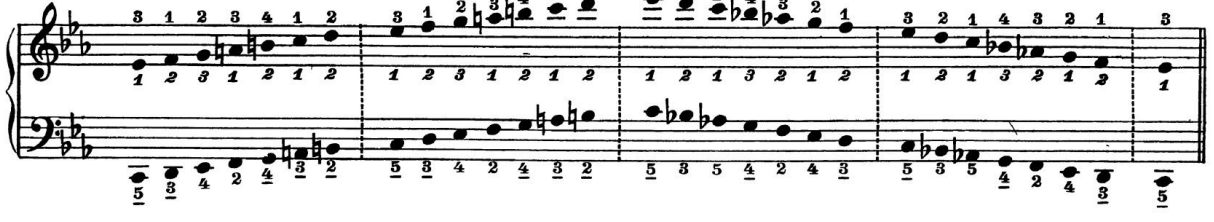

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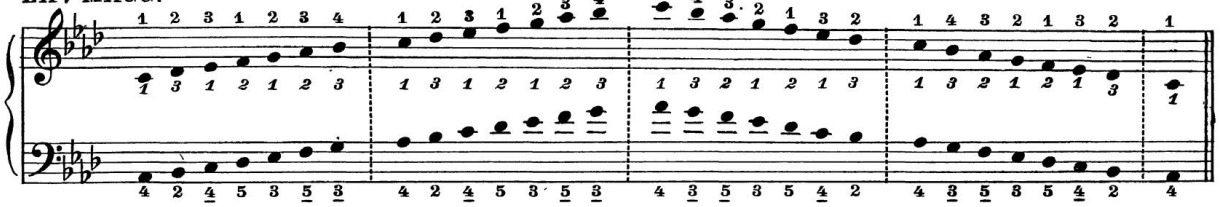

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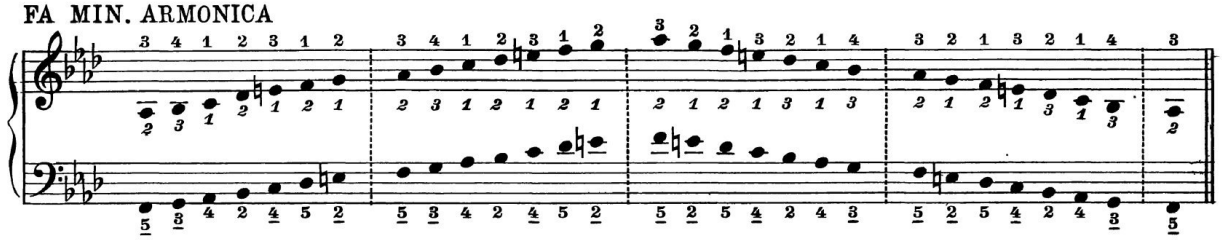

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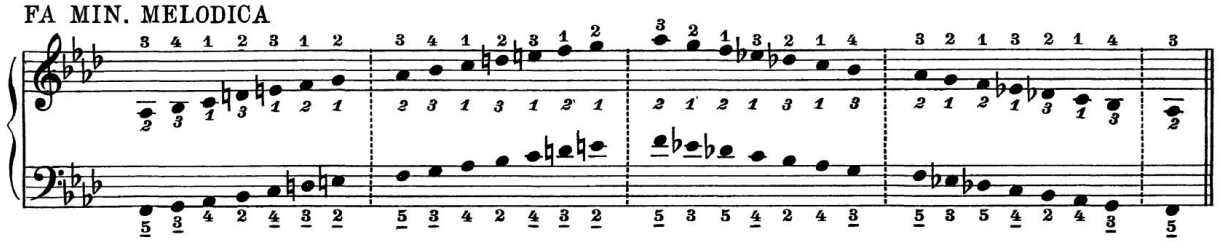

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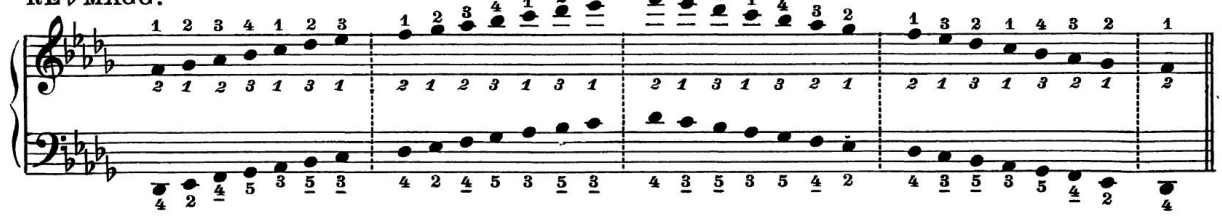

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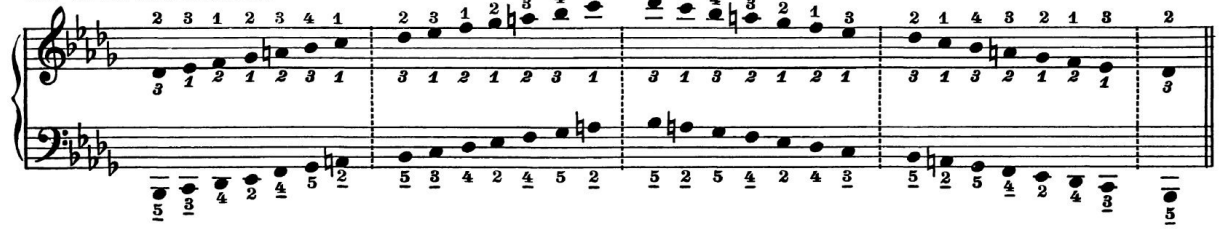

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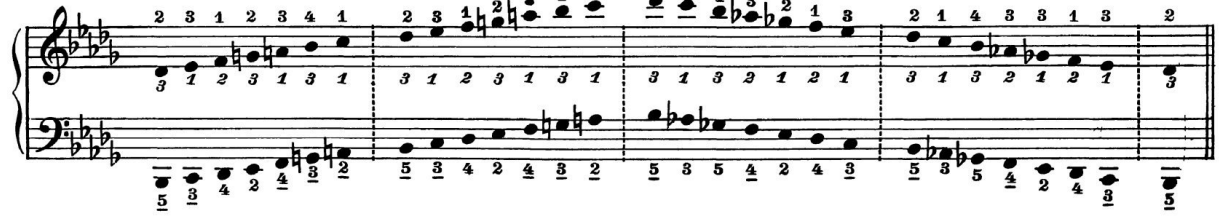
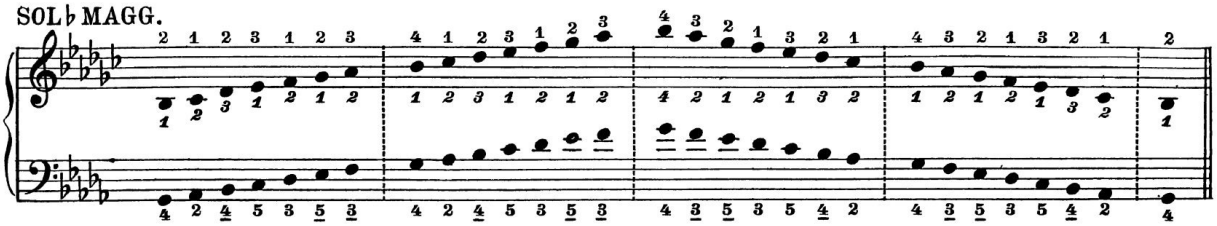
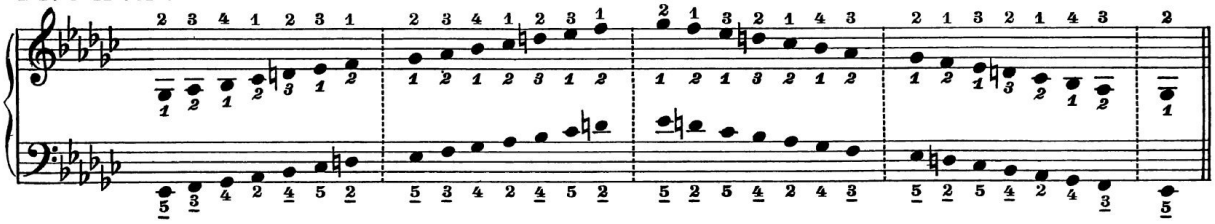


SOL♭ MAGG.



MI♭ MIN. ARMONICA



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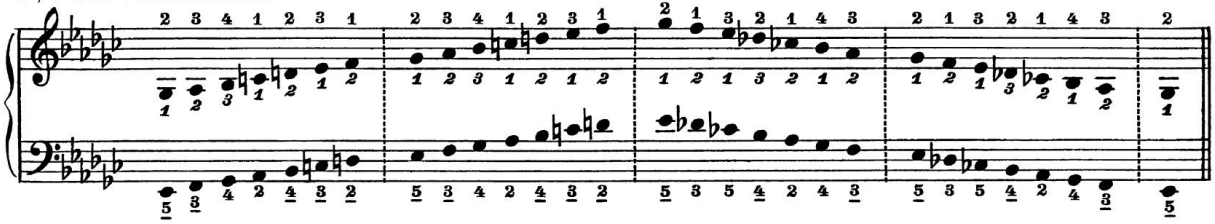
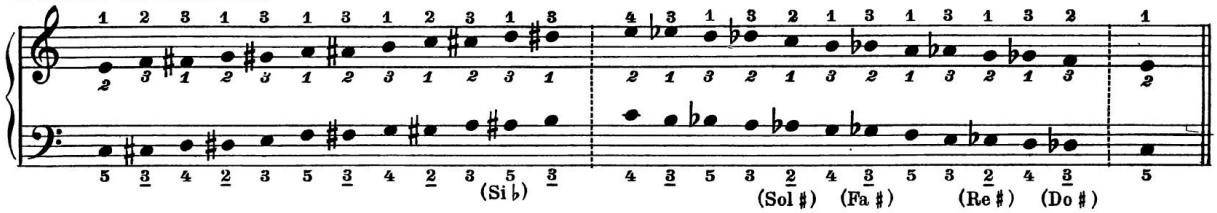
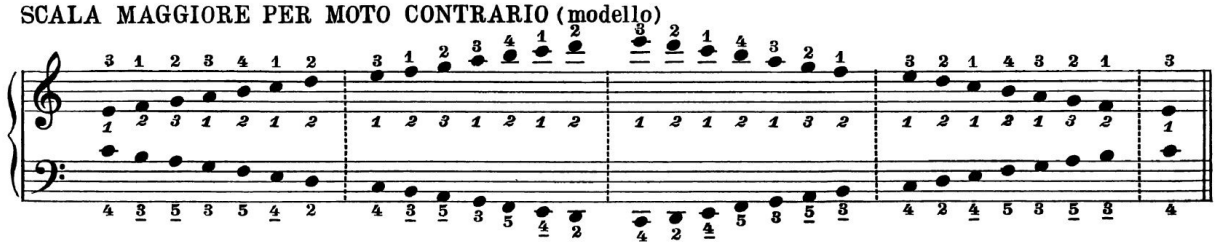


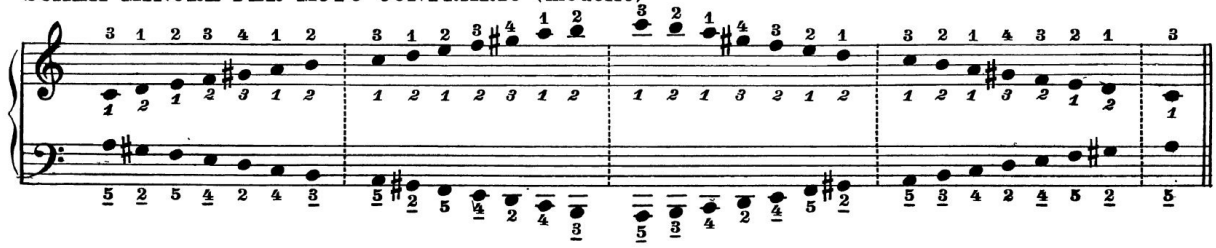
SCALA CROMATICA




SCALA MAGGIORE PER MOTO CONTRARIO (modello)



SCALA MINORE PER MOTO CONTRARIO (modello)

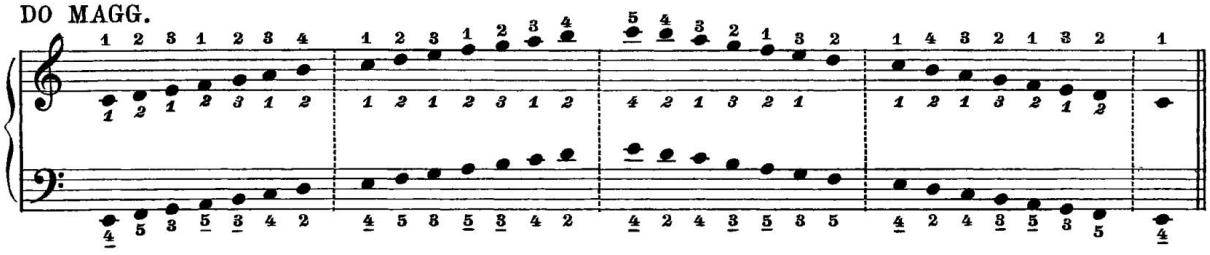


SCALE
MAGGIORI E MINORI
IN SESTA

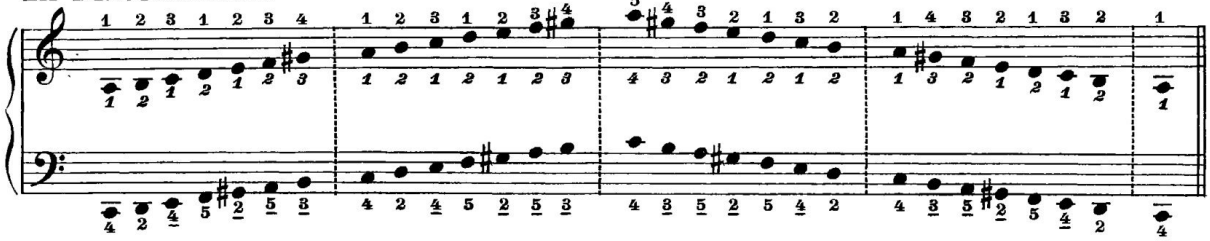
*GAMMES*
*MAJEURES ET MINEURES*
*EN SIXTE*

ESCALAS
MAYORES Y MENORES
EN SEXTAS

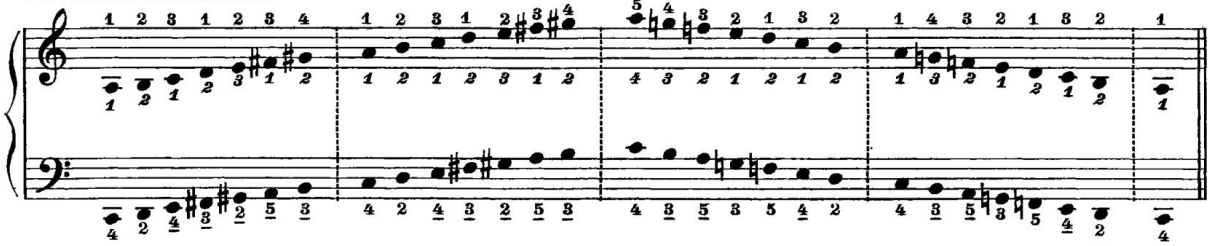
DO MAGG.



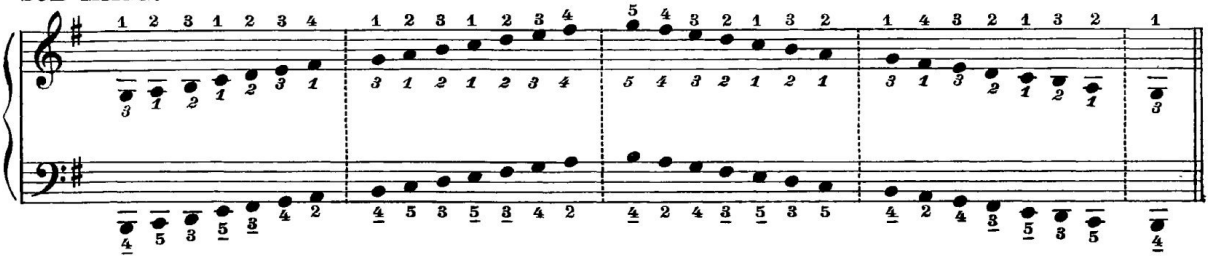
LA MIN. ARMONICA



LA MIN. MELODICA



SOL MAGG.



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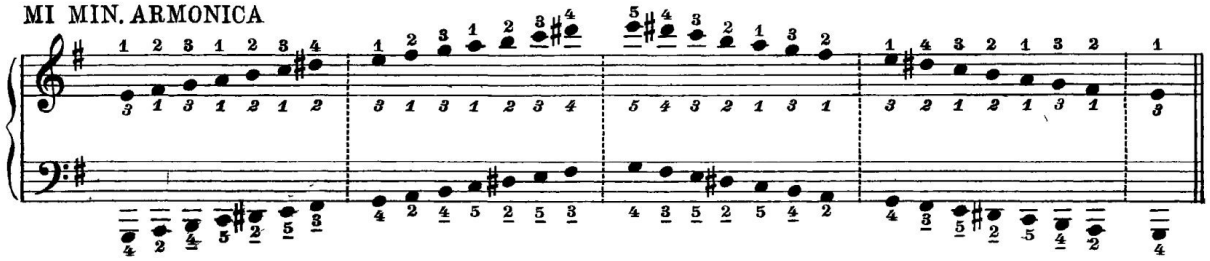

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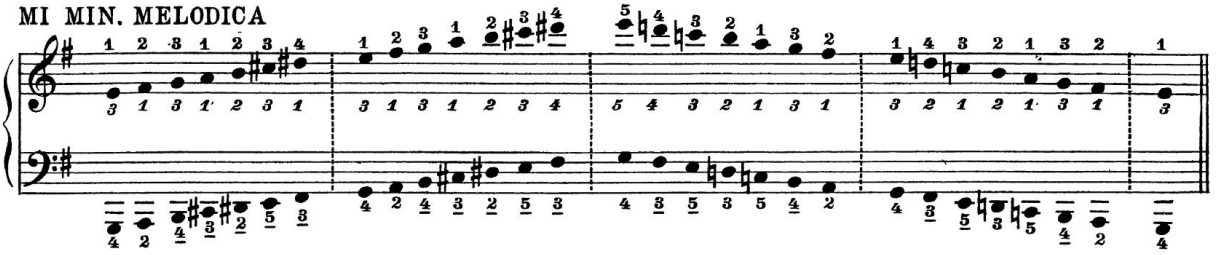

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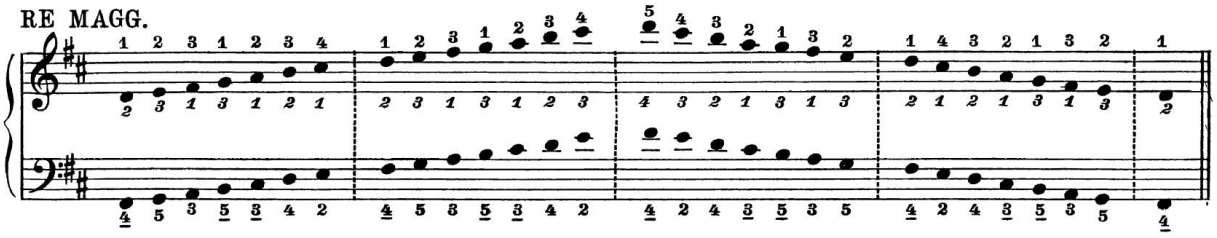

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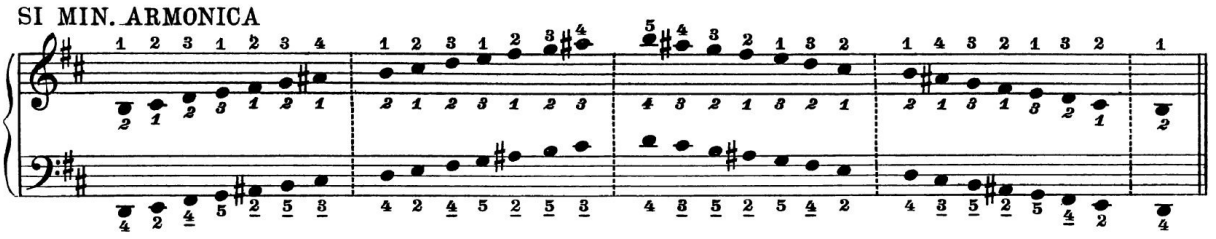

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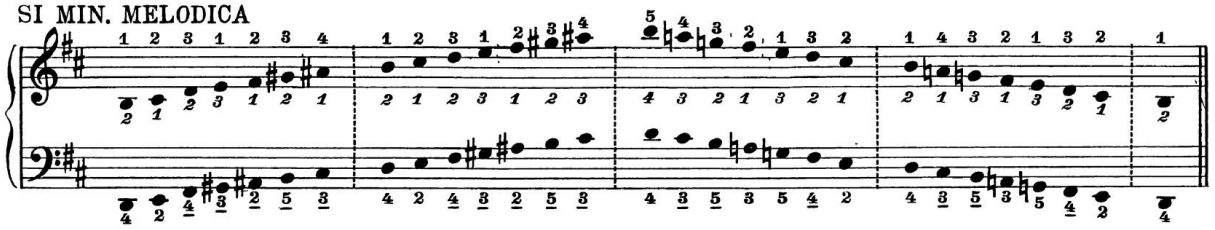

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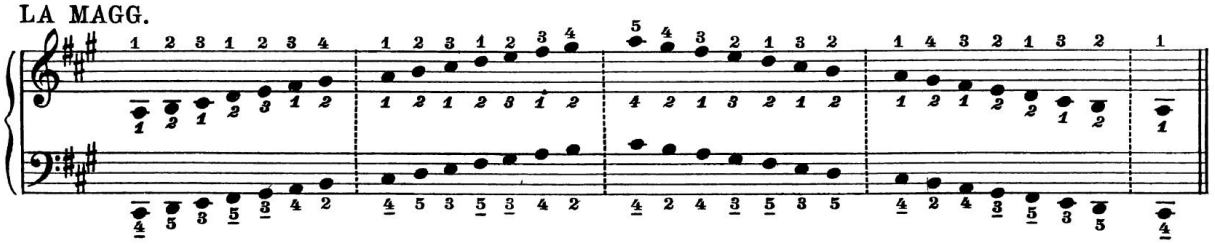

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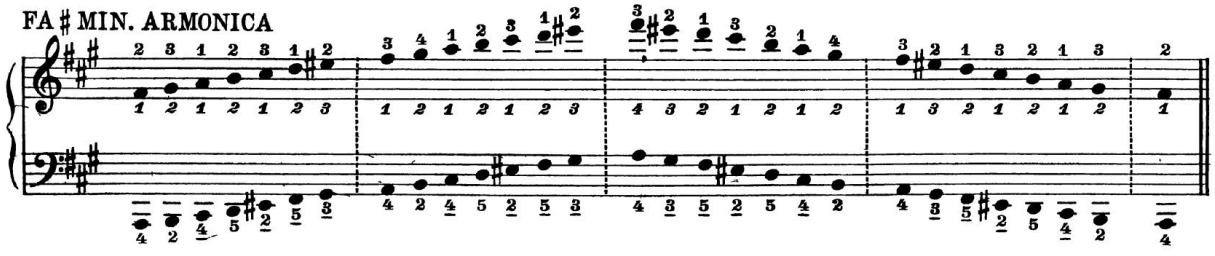

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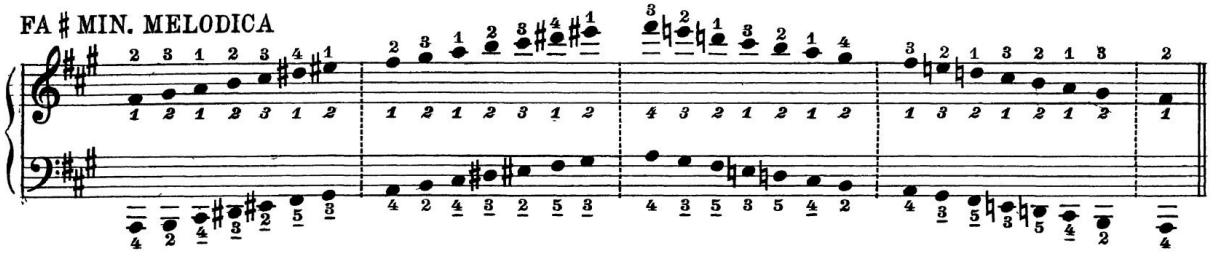

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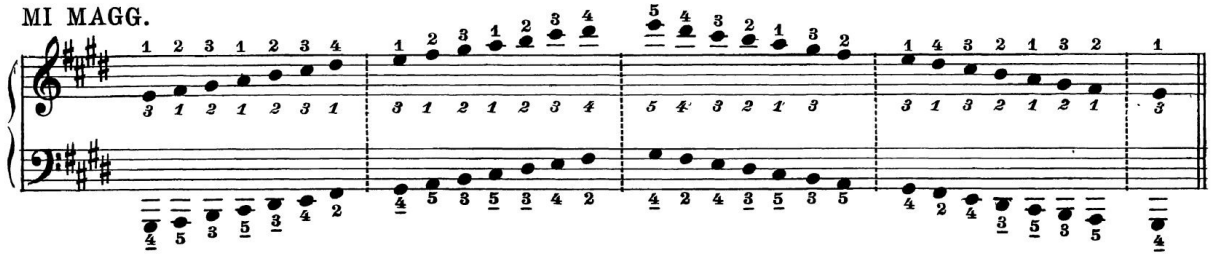

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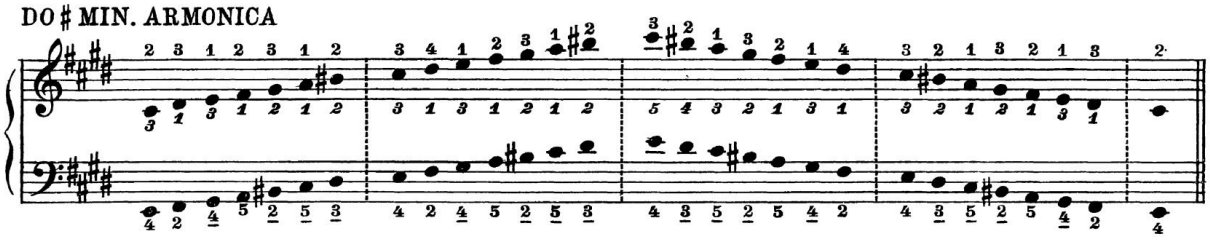

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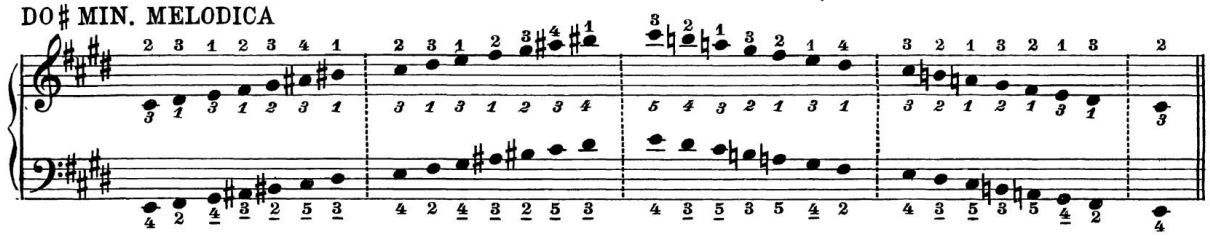

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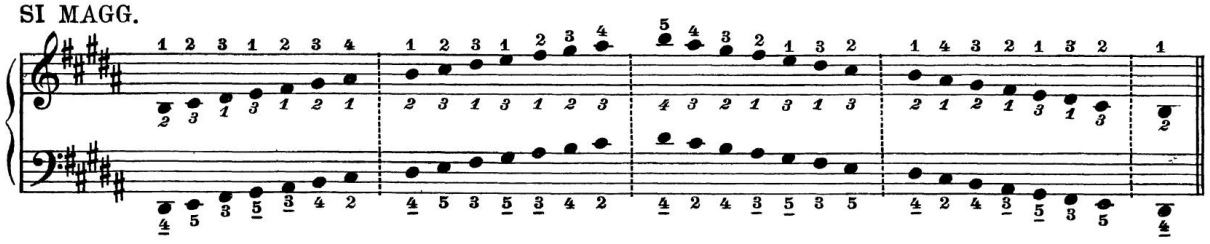

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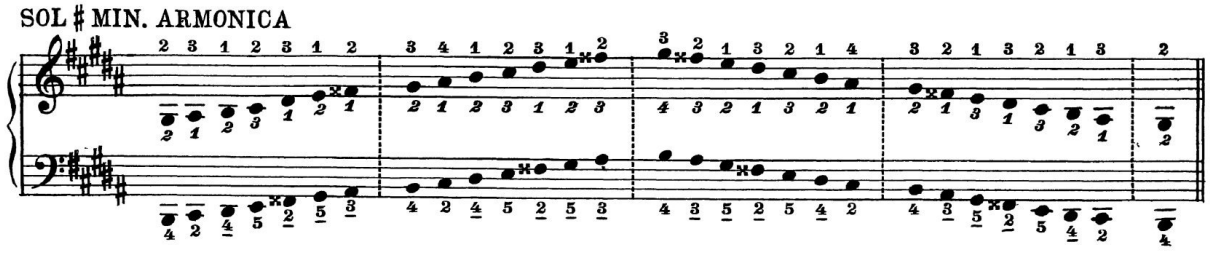

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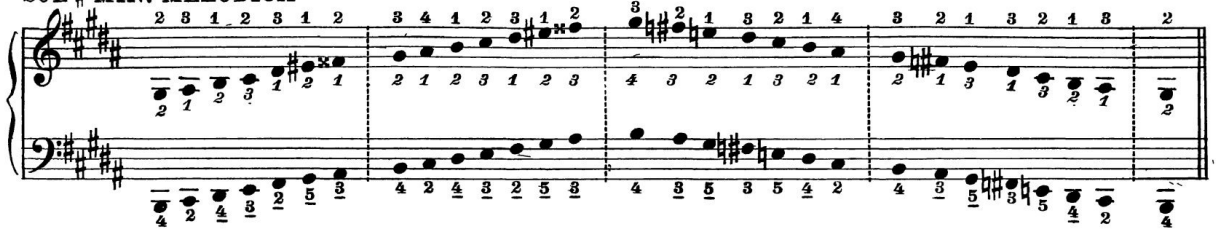

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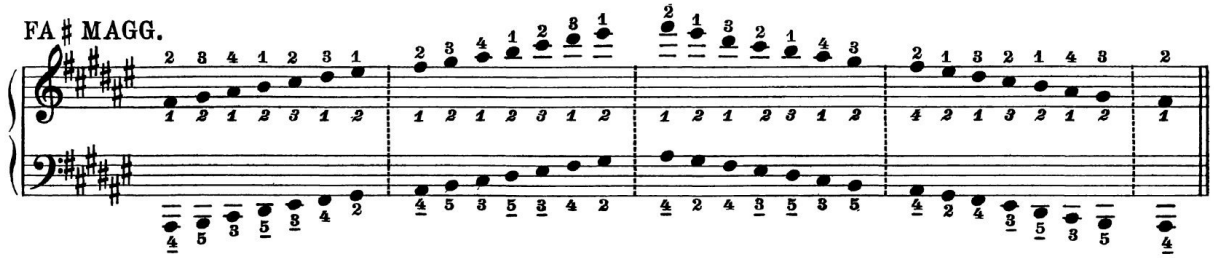

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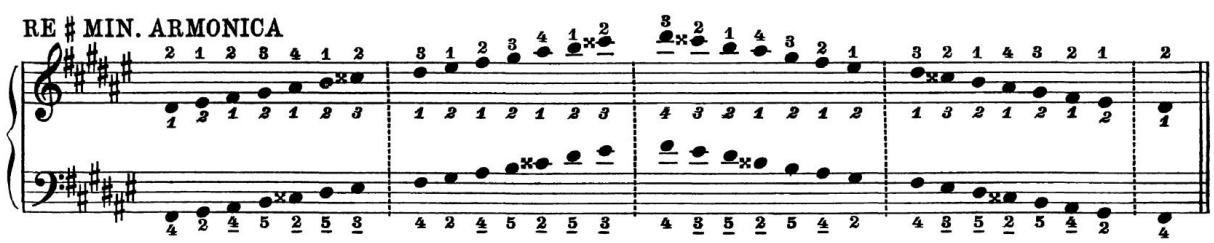

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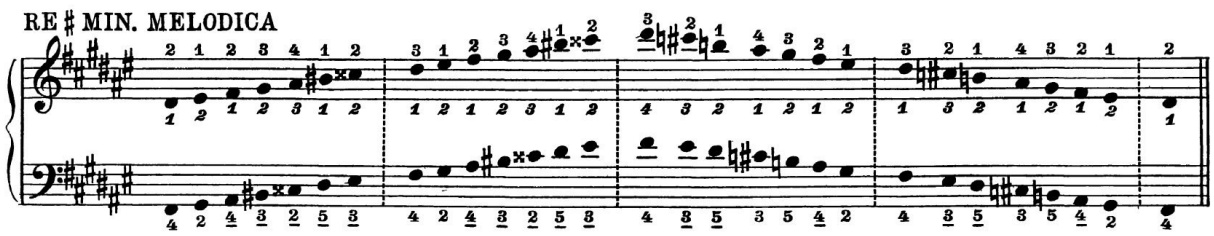

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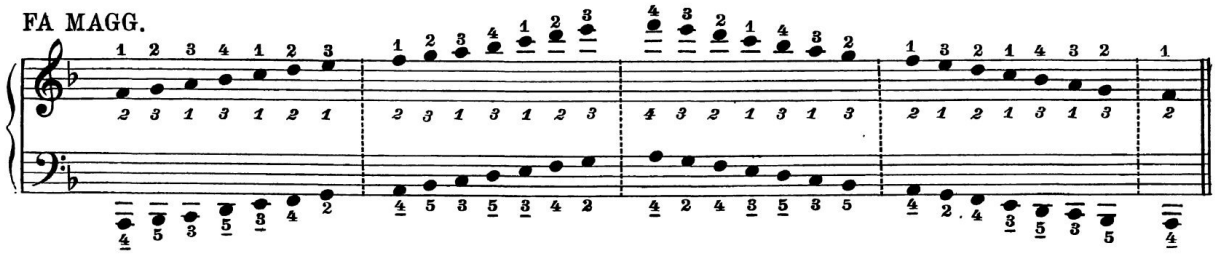

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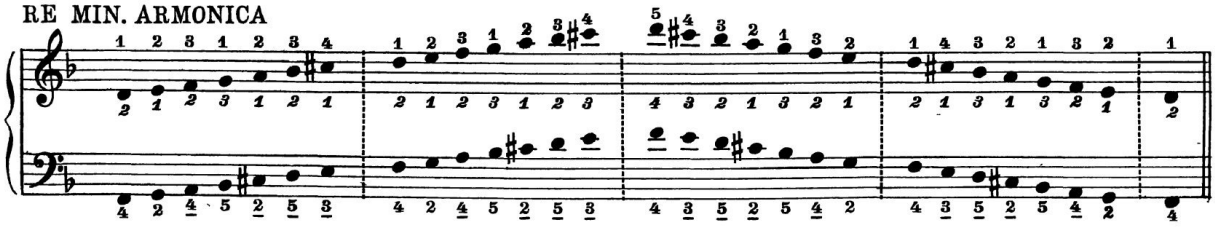

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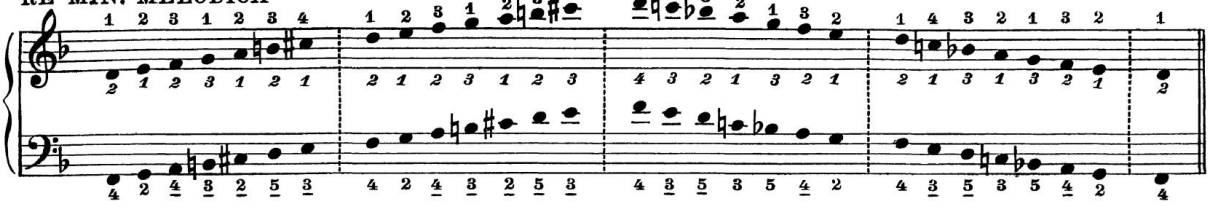

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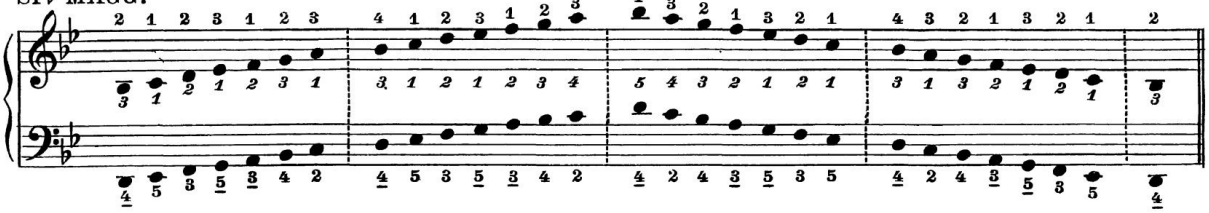

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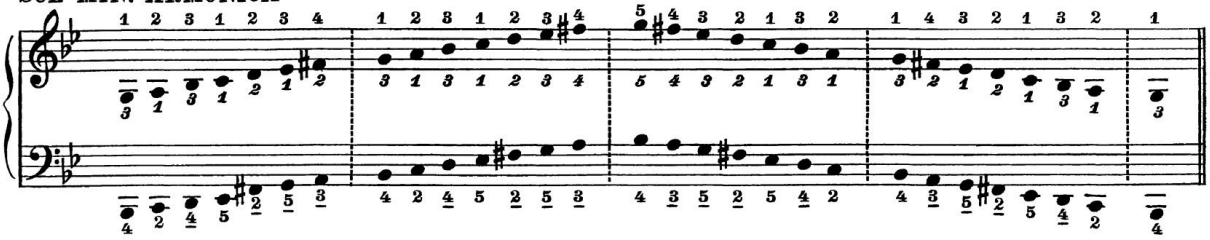

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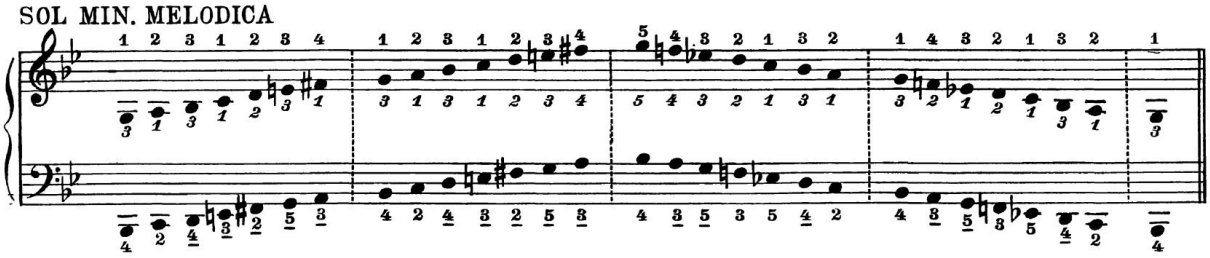

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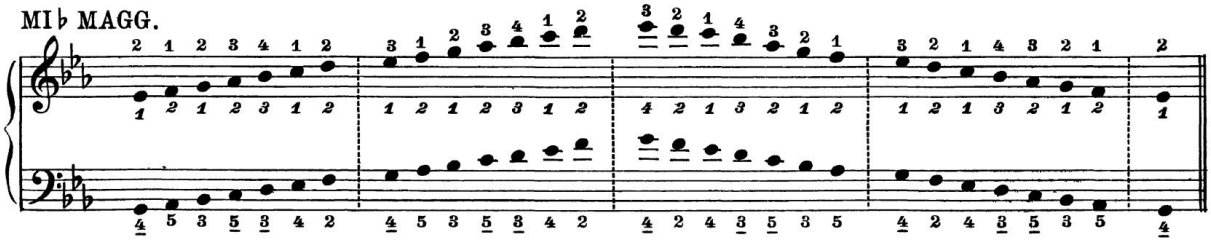

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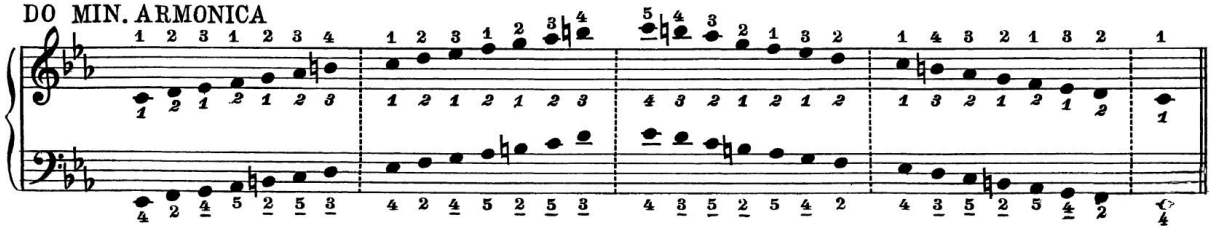

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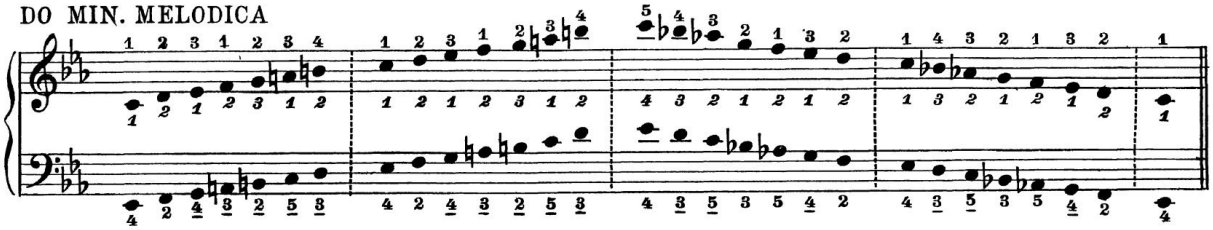

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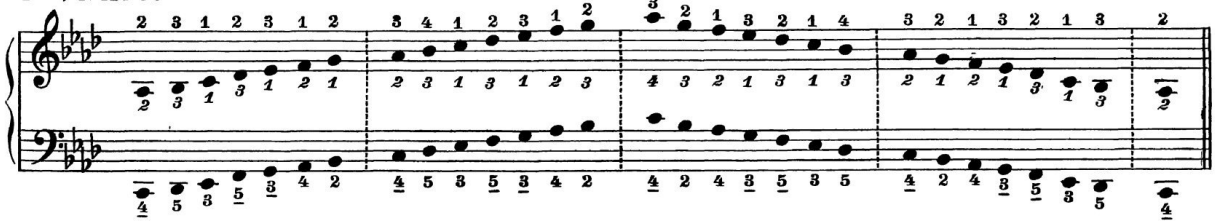

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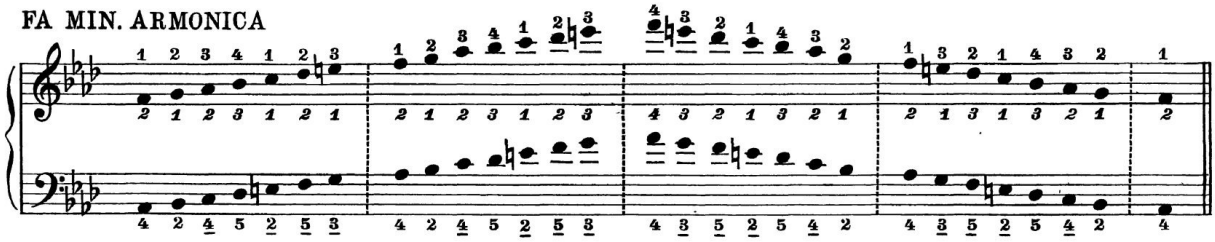

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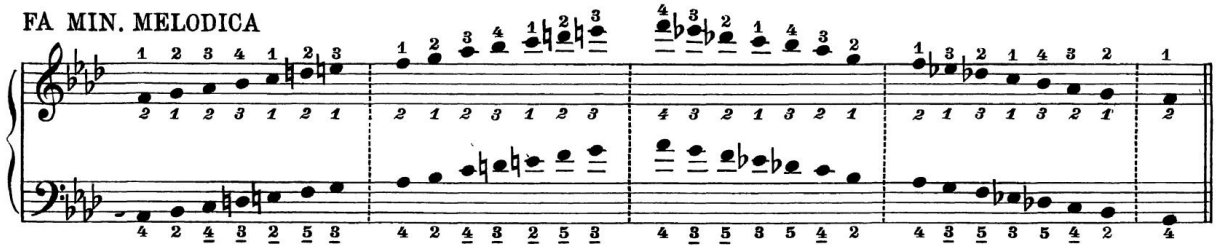

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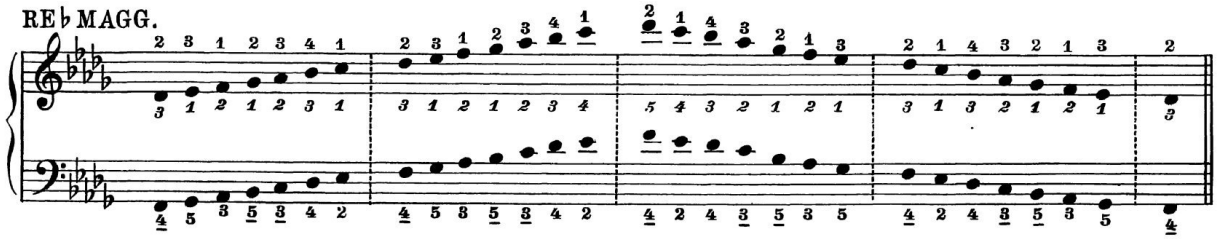

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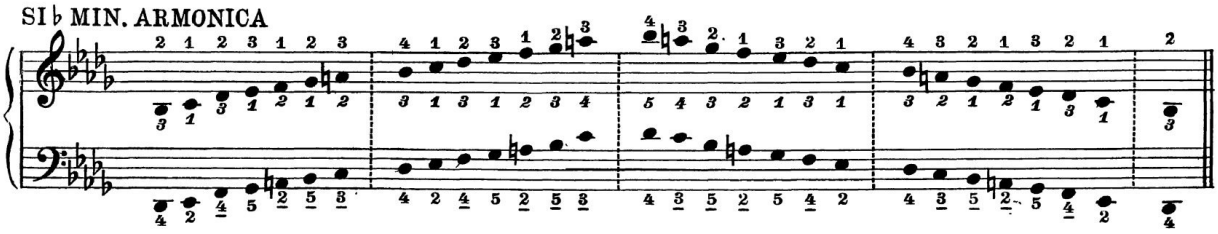

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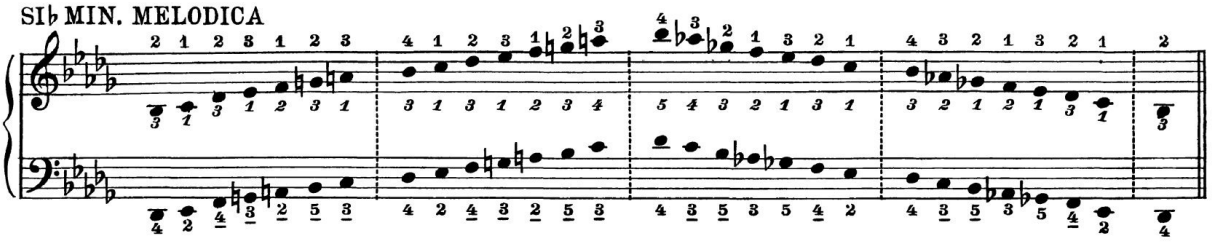

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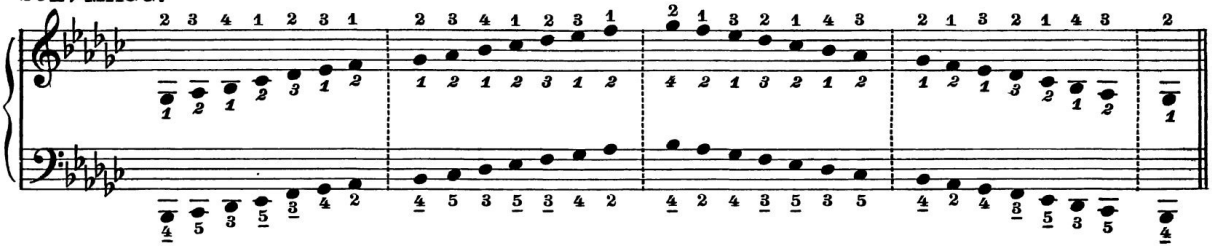

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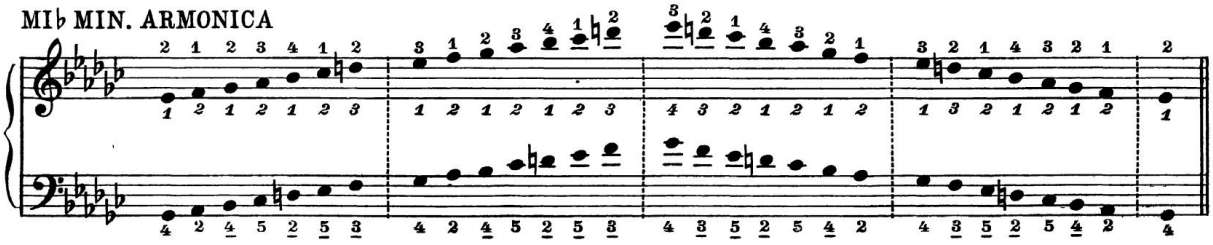

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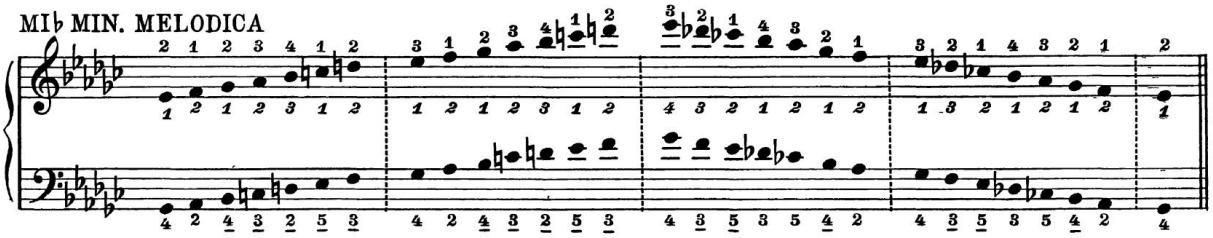
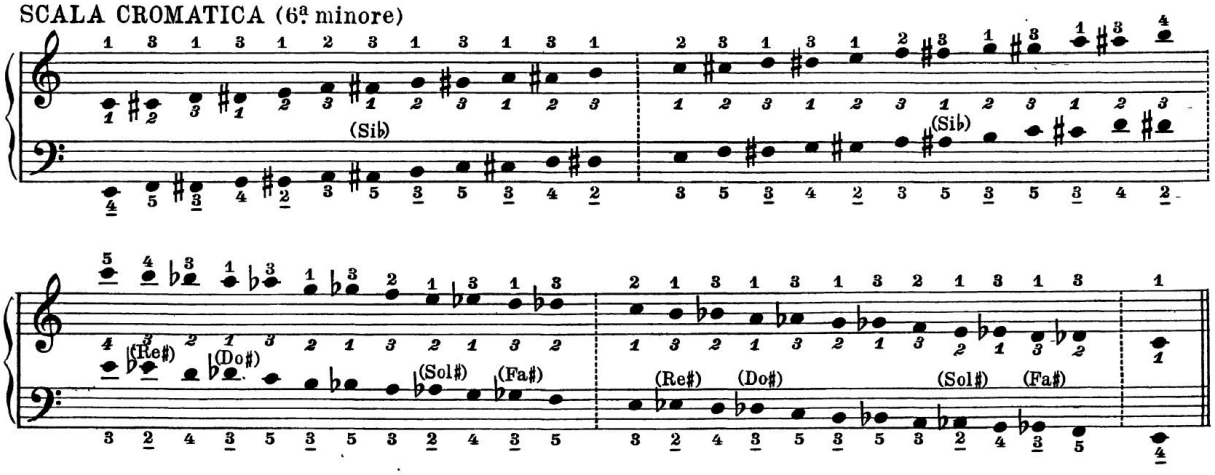
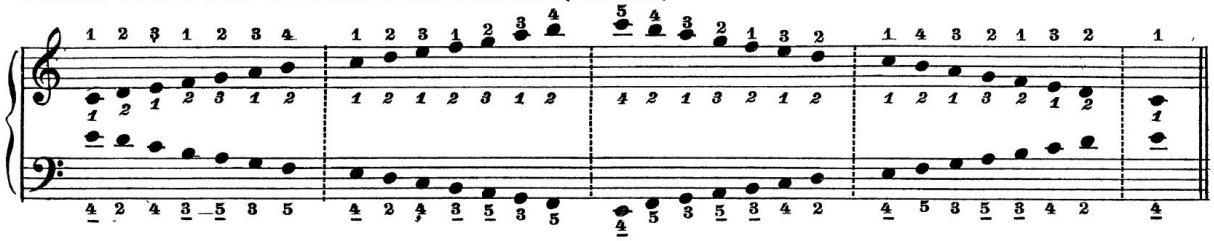


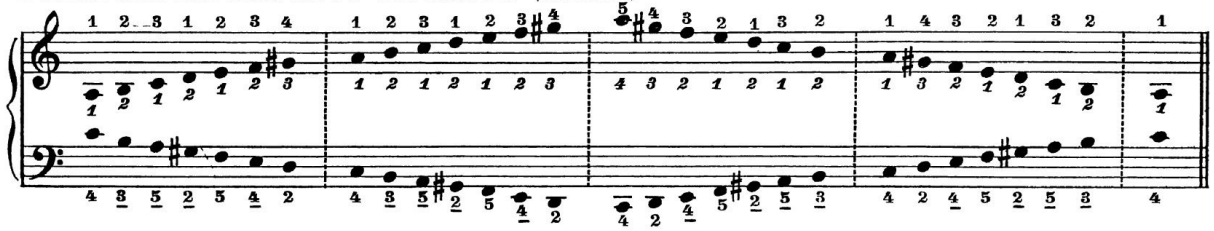
SCALA CROMATICA (6ª minore)



## SCALA MAGGIORE PER MOTO CONTRARIO (modello)



## SCALA MINORE PER MOTO CONTRARIO (modello)



### SCALE DI OTTAVA

I modelli di scale in modo maggiore e minore si possono eseguire in tutte le tonalità aggiungendo l'ottava alla mano destra nelle scale semplici per moto retto.

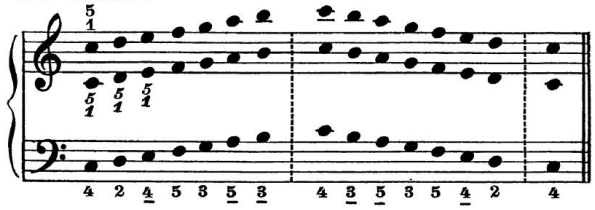
### *GAMMES D'OCTAVES*

*Les modèles de gammes en majeur et mineur peuvent être exécutés dans toutes les tonalités en ajoutant l'octave à la main droite dans les gammes simples, mouvement droit.*

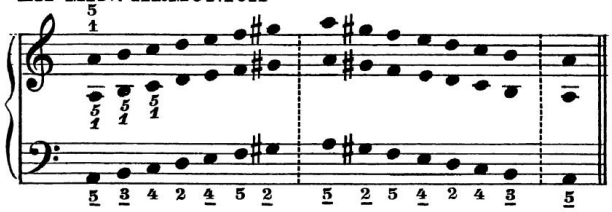
### ESCALAS EN OCTAVAS

Los modelos de Escalas en modo mayor y menor pueden ser ejecutados en todas las tonalidades, agregando la octava en la mano derecha en las Escalas simples en movimiento directo.

DO MAGG.



LA MIN. ARMONICA



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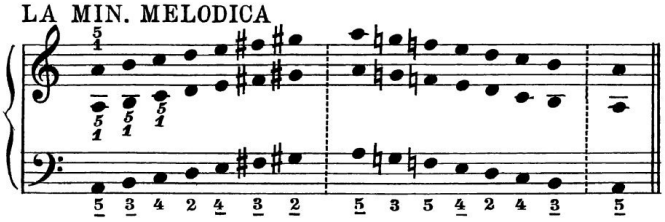


La diteggiatura esposta serve per le esecuzioni staccate e per gli allievi che hanno una mano piccola.

Per ottenere scale in ottava legate (qualora la mano lo consenta) È necessario dividere le scale in gruppi di due e tre note, diteggiando come segue:

Gruppo di due note $\overset{4\text{-}5}{\text{I-I}}$

Gruppo di tre note $\overset{3\text{-}4\text{-}5}{\text{I-I-I}}$

Applicando questa diteggiatura devono essere usate in prevalenza sui tasti neri il 3° e 4° dito.

*Le doigté exposé sert pour les exécutions détachées et pour les élèves ayant la main petite.*

*Pour obtenir des gammes en octave liée (si la main le permet), il faut diviser les gammes en groupes de deux ou trois notes en doigtant comme suit:*

*Groupe de deux notes* $\overset{4\text{-}5}{\text{I-I}}$

*Groupe de trois notes* $\overset{3\text{-}4\text{-}5}{\text{I-I-I}}$

*En appliquant ce doigté on doit employer, de préférence, sur les touches noires, le 3me et le 4me doigt.*

La digitación expuesta sirve para la ejecución del stacato y para los alumnos que tengan la mano pequeña.

Para obtener Escalas en octava ligada (si la mano lo permite), es necesario dividir las Escalas en grupos de dos o tres notas, aplicándo la digitación siguiente:

Grupo de dos notas $\overset{4\text{-}5}{\text{I-I}}$

Grupo de tres notas $\overset{3\text{-}4\text{-}5}{\text{I-I-I}}$

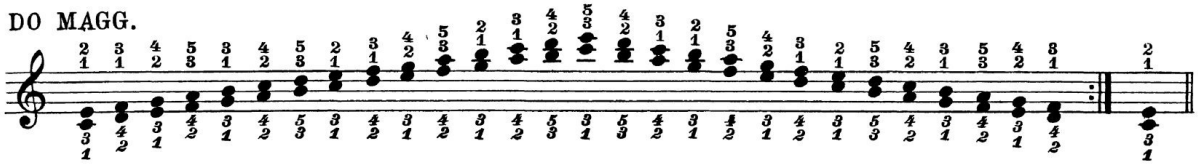
Aplicando esta digitación se debe emplear preferentemente el 3° y 4° dedo en las teclas negras.

**SCALE DI TERZE MAGGIORI, MINORI E CROMATICHE**
(LA MANO DESTRA SOLA)

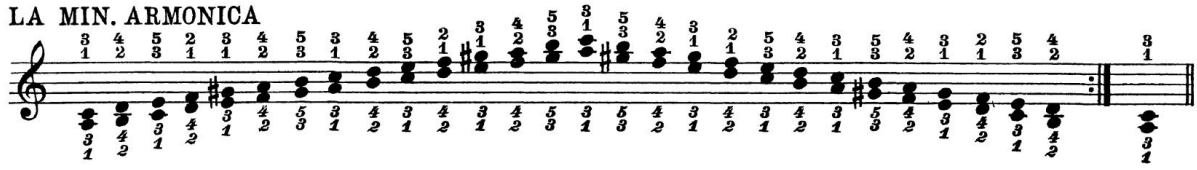
***GAMMES DE TIERCE MAJEURES, MINEURES ET CHROMATIQUES***
(*LA MAIN DROITE SEULEMENT*)

**ESCALAS EN TERCERAS MAYORES. MENORES Y CROMÁTICAS**
(LA MANO DERECHA SOLA)

DO MAGG.



LA MIN. ARMONICA



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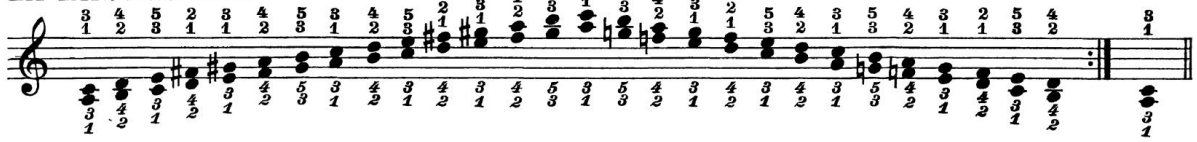

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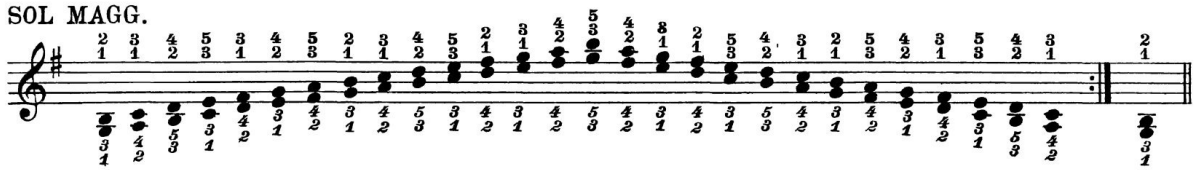

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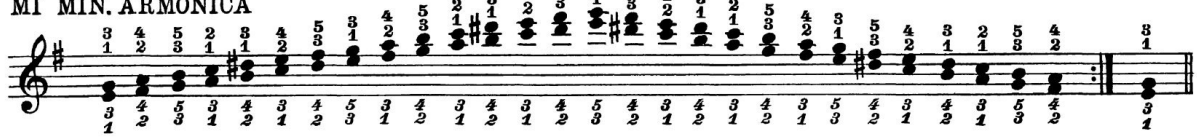

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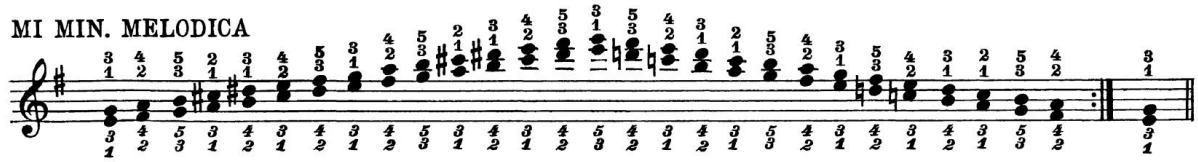

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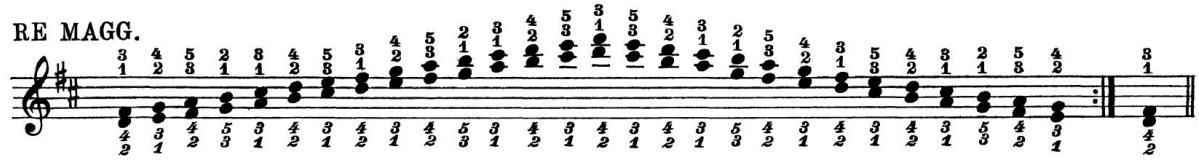

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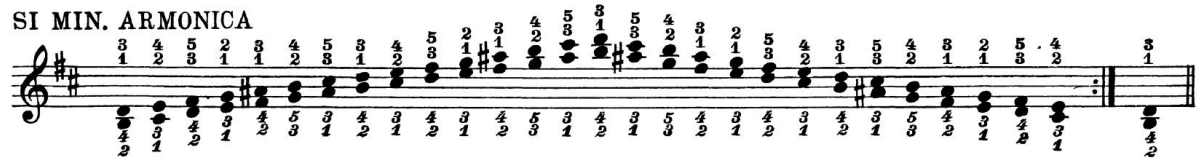

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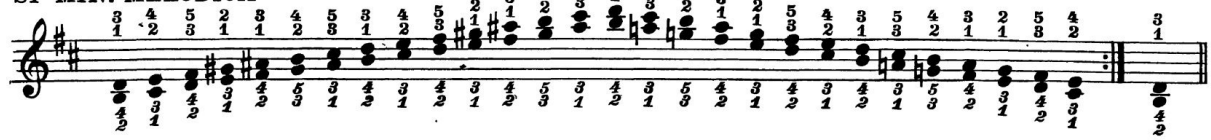
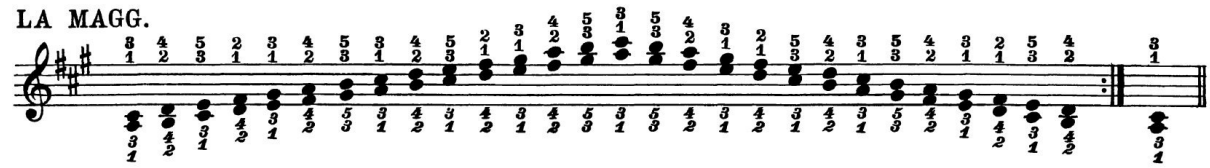
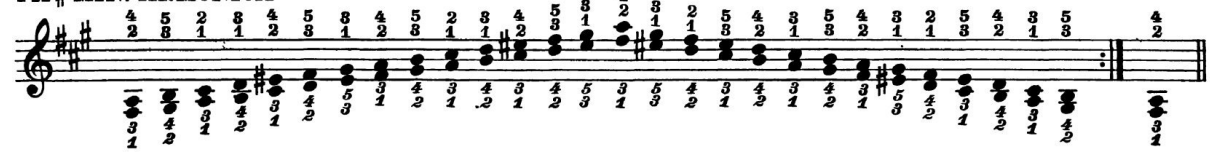


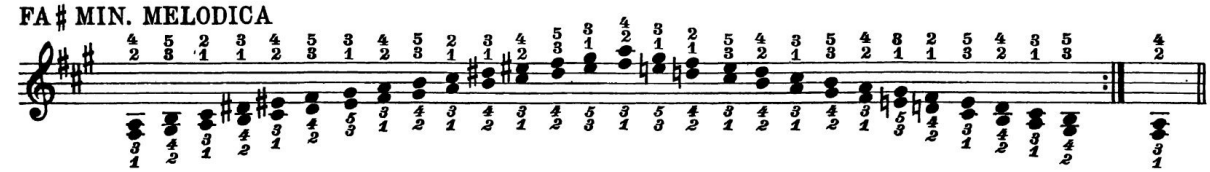
LA MAGG.



FA ♯ MIN. ARMONICA



FA ♯ MIN. MELODICA



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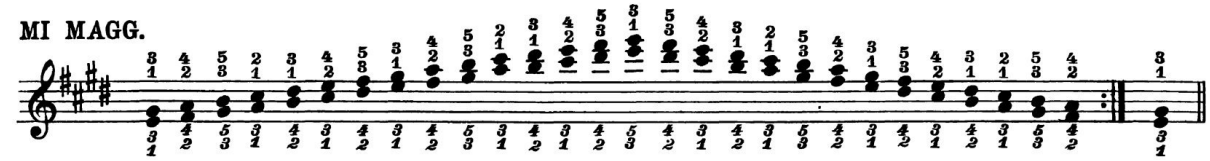
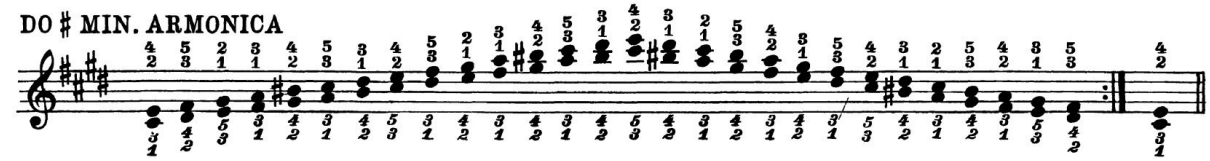
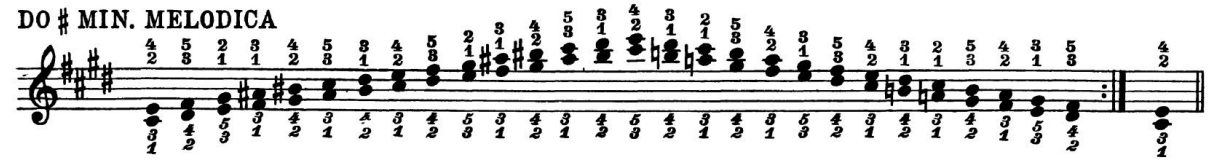


DO ♯ MIN. ARMONICA



DO ♯ MIN. MELODICA



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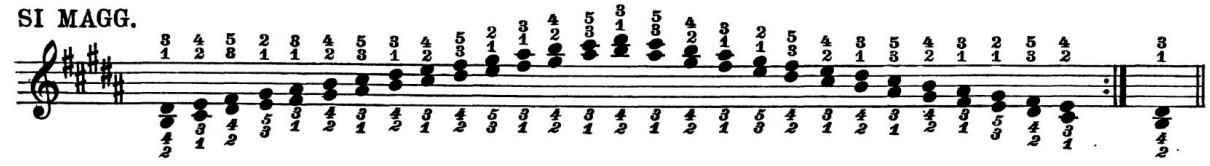

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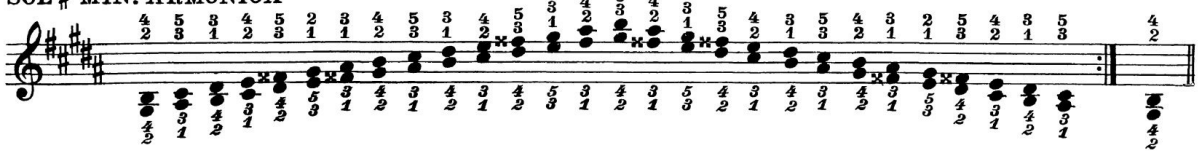

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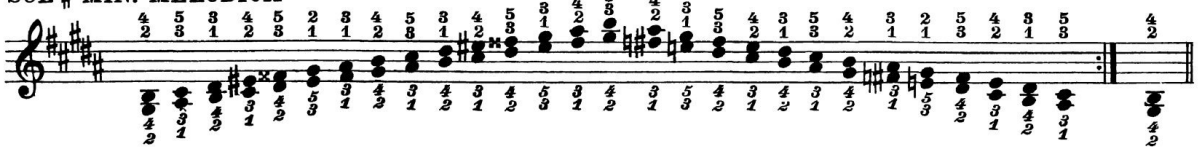

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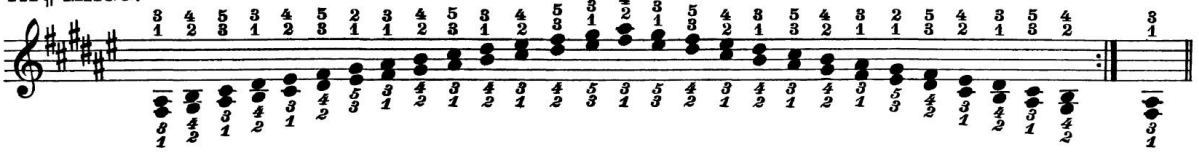
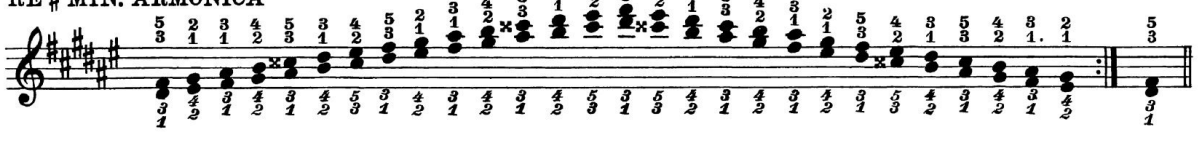


RE ♯ MIN. ARMONICA



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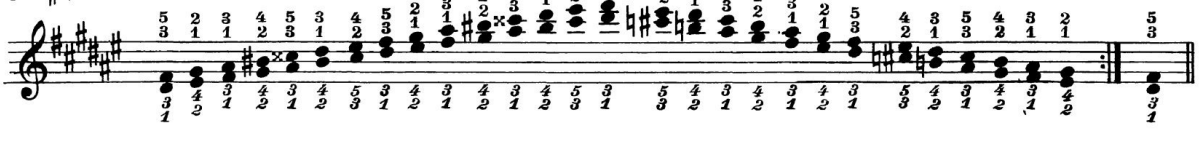

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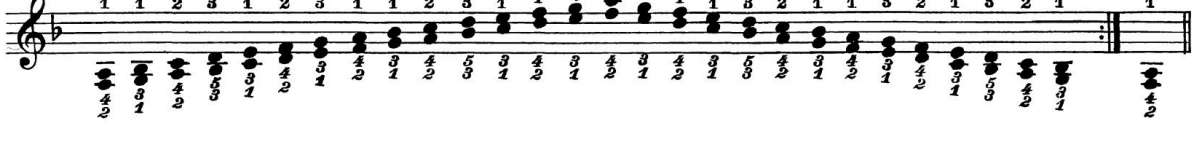

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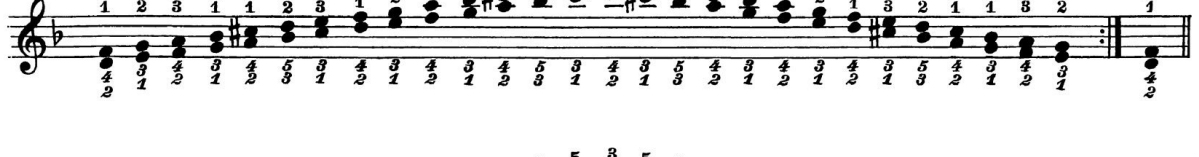

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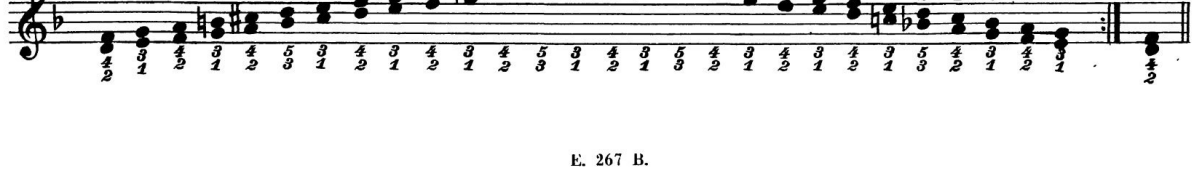

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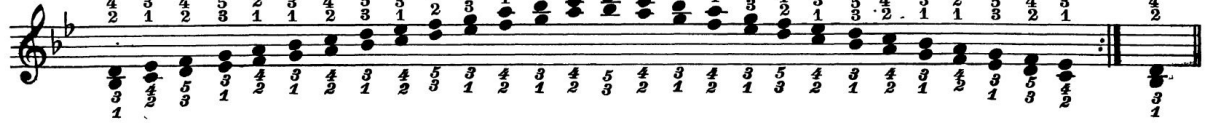

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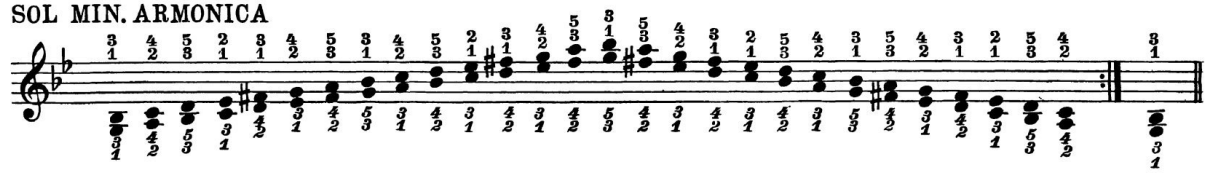

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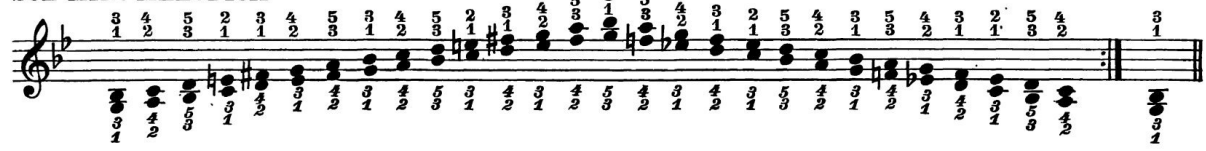

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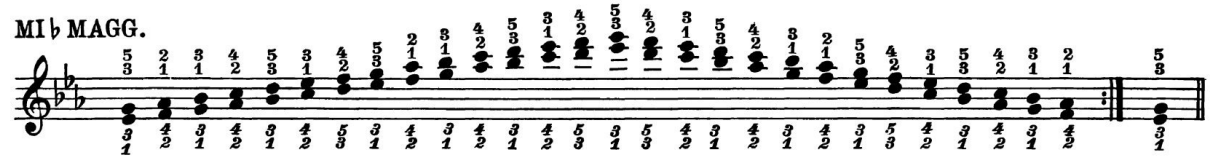

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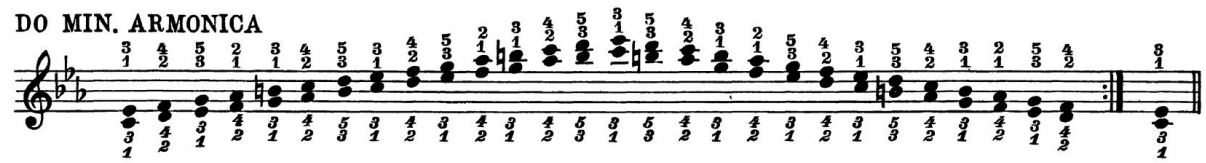

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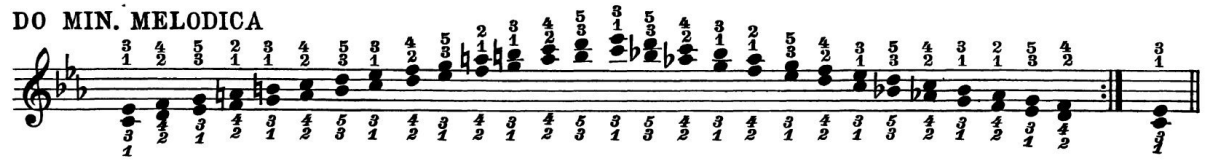

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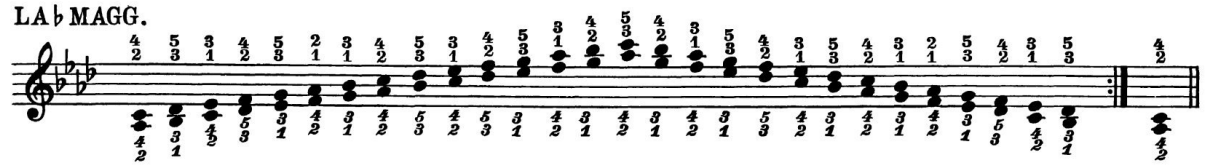

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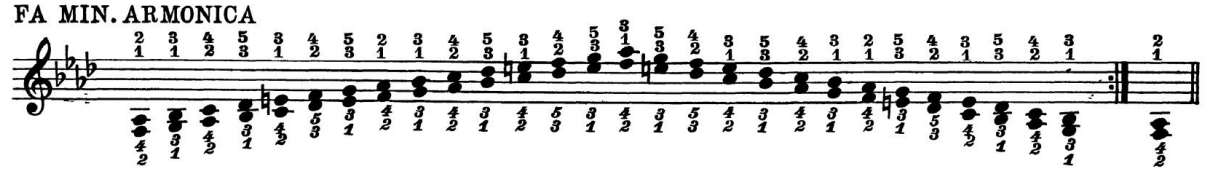

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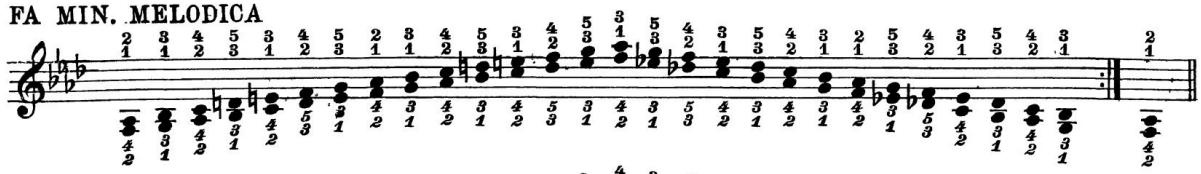
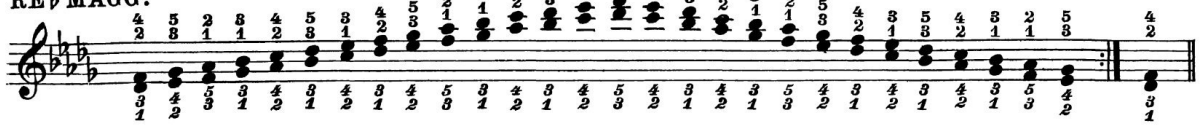
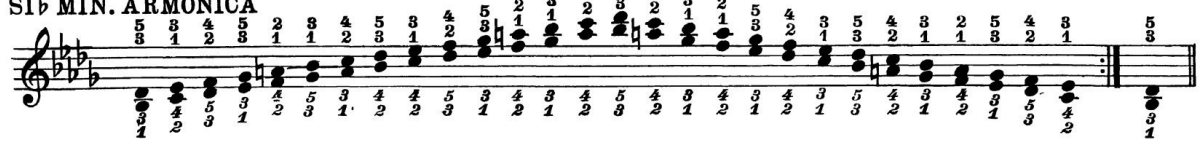


REb MAGG.



SIb MIN. ARMONICA



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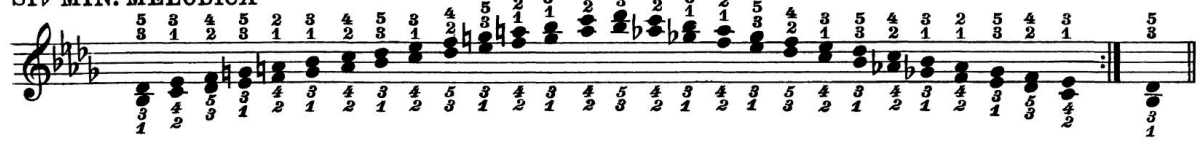
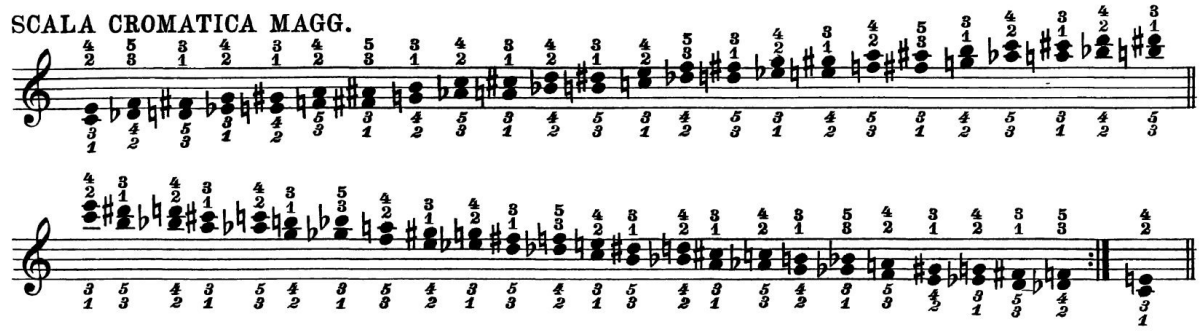


SCALA CROMATICA MAGG.



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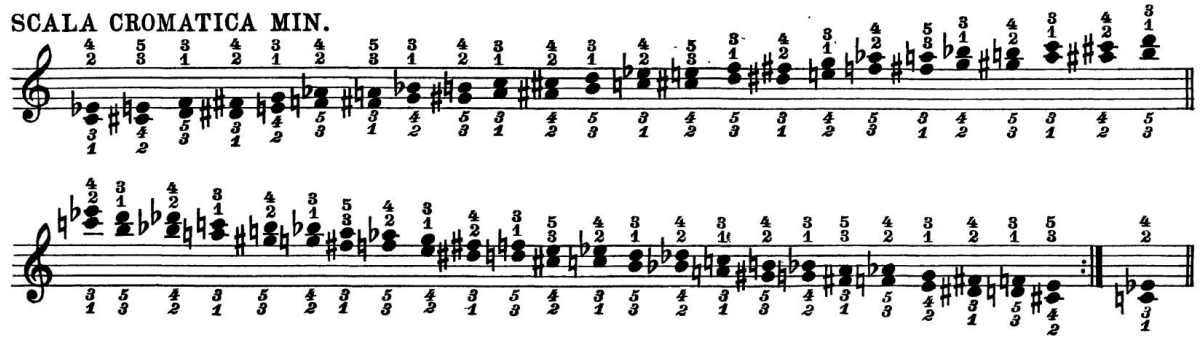
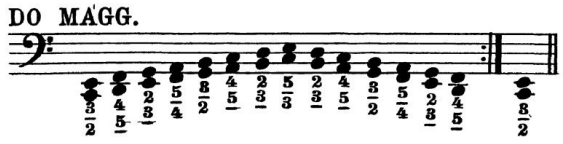
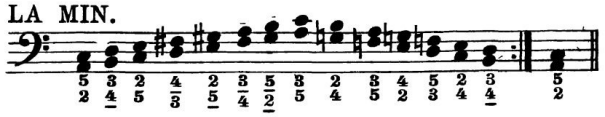


(LA MANO SINISTRA SOLA) (*LA MAINE GAUCHE SEULEMENT*) (LA MANO IZQUIERDA SOLA)

DO MAGG.



LA MIN.

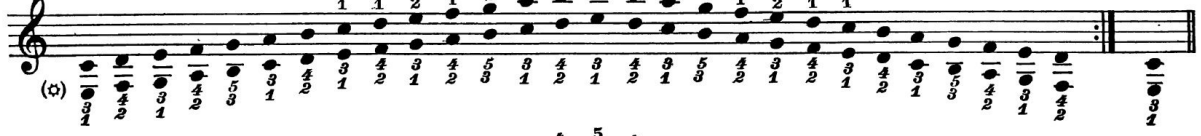


**SCALE DI SESTE MAGGIORI, MINORI E CROMATICHE**
(LA MANO DESTRA SOLA)

***GAMMES DE SIXTES MAJEURES, MINEURES ET CHROMATIQUES***
(*LA MAIN DROITE SEULEMENT*)

**ESCALAS EN SEXTAS MAYORES, MENORES Y CROMÁTICAS**
(LA MANO DERECHA SOLA)

DO MAGG.



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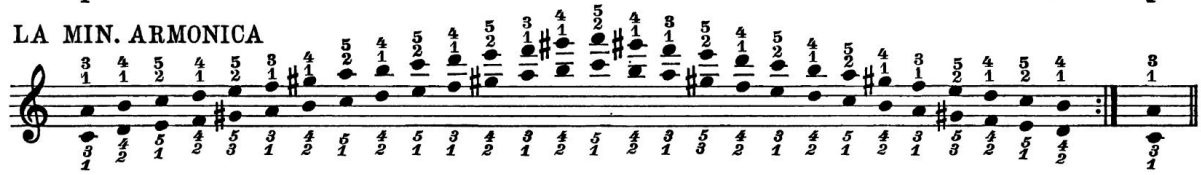

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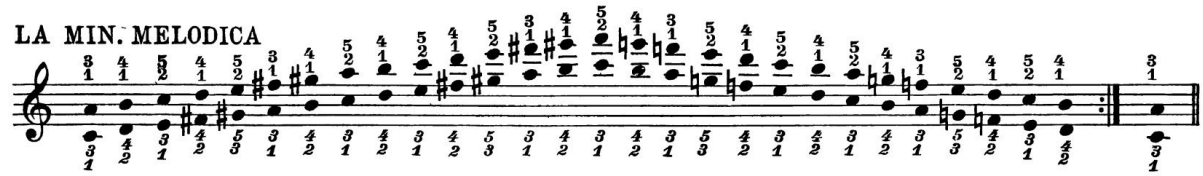

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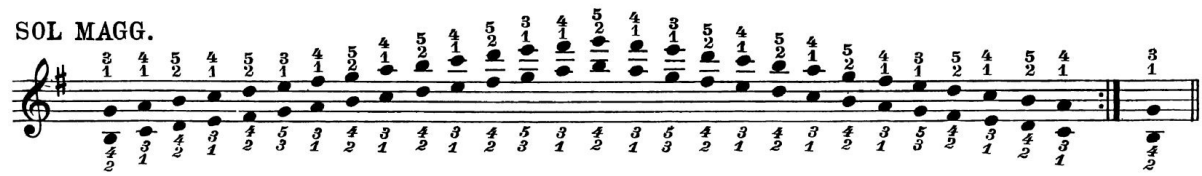
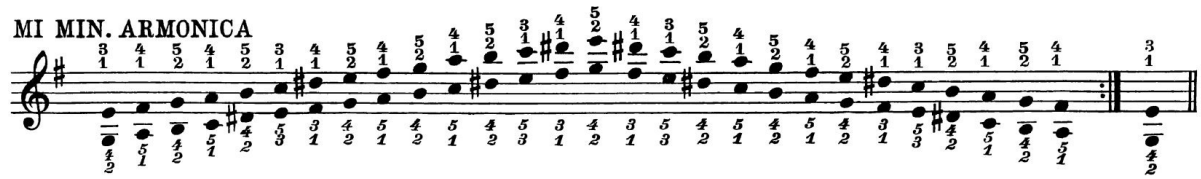


MI MIN. ARMONICA



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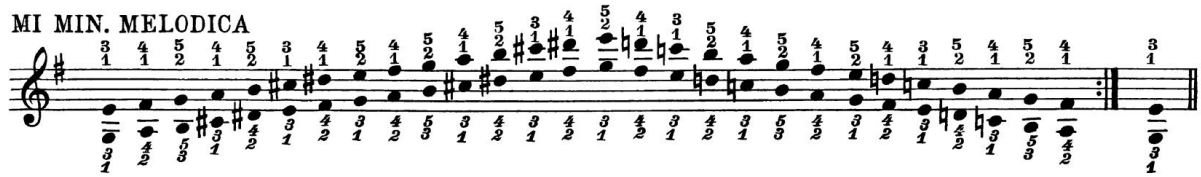
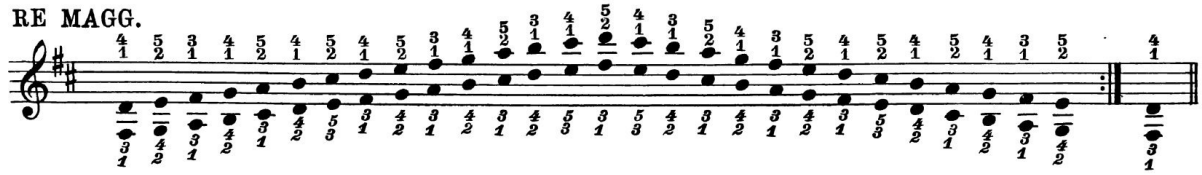
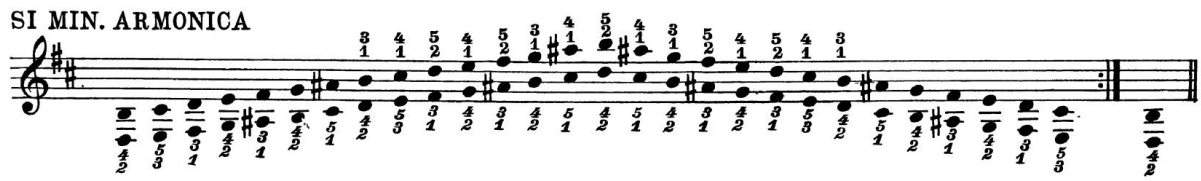


RE MAGG.



SI MIN. ARMONICA

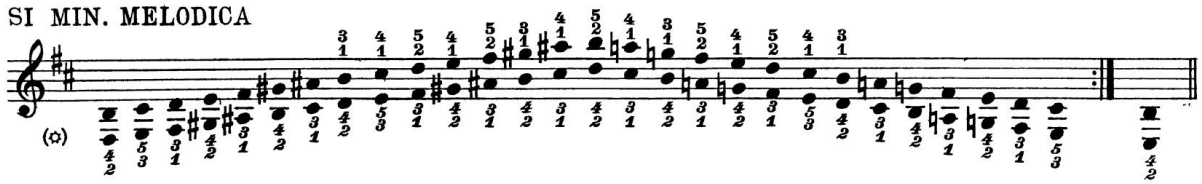


(*) La fisarmonica sistema «Pianoforte» esegue nell'estensione di un'ottava.

(*) *L'accordéon système «Piano» joue dans l'extension d'une octave.*

(*) El acordeón sistema piano suena en la extención de una octava.

SI MIN. MELODICA



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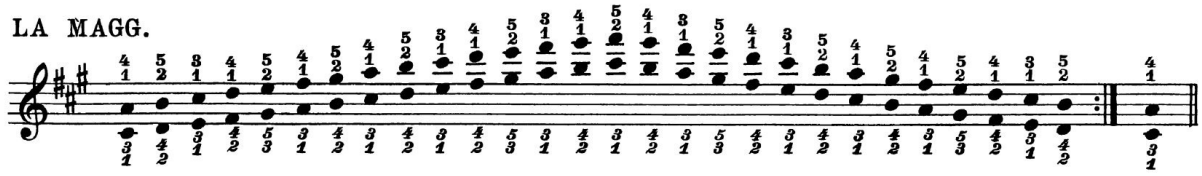
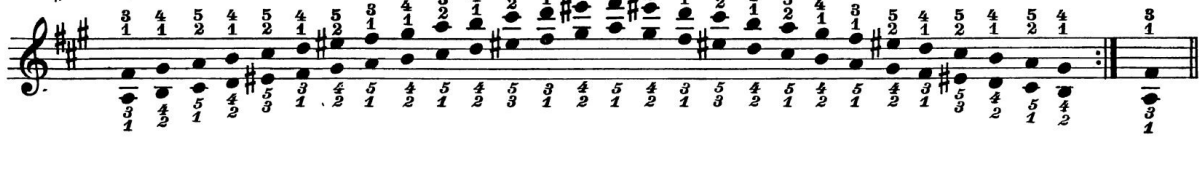
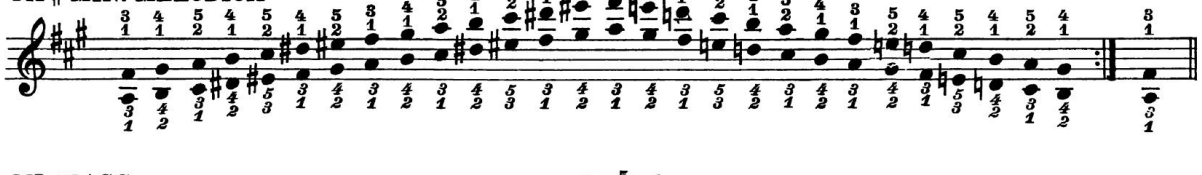


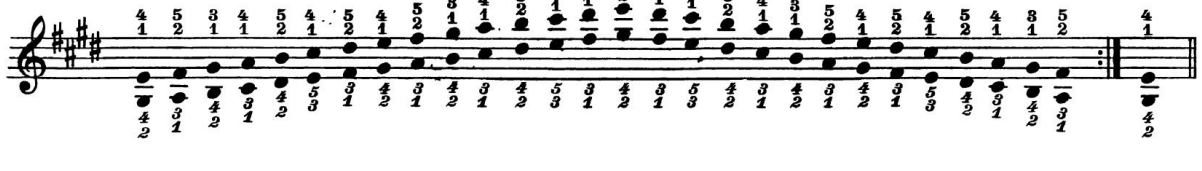
FA ♯ MIN. ARMONICA



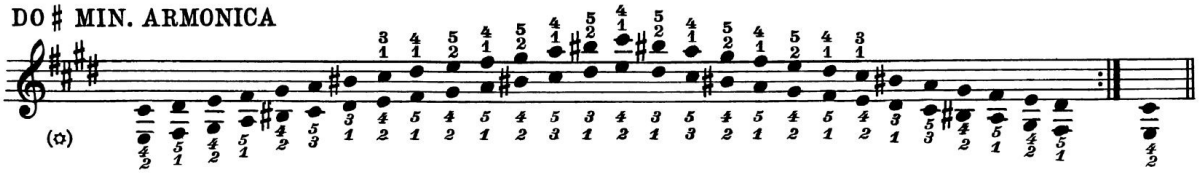
FA ♯ MIN. MELODICA



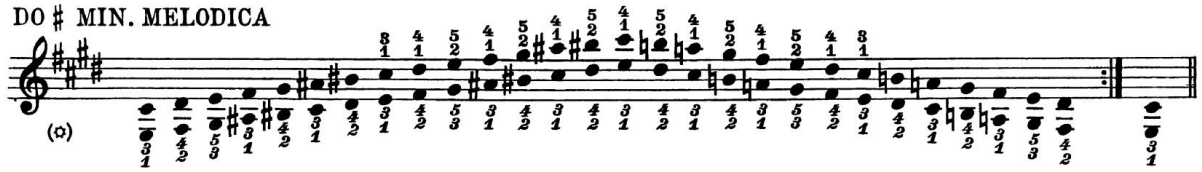
MI MAGG.



DO ♯ MIN. ARMONICA



DO ♯ MIN. MELODICA



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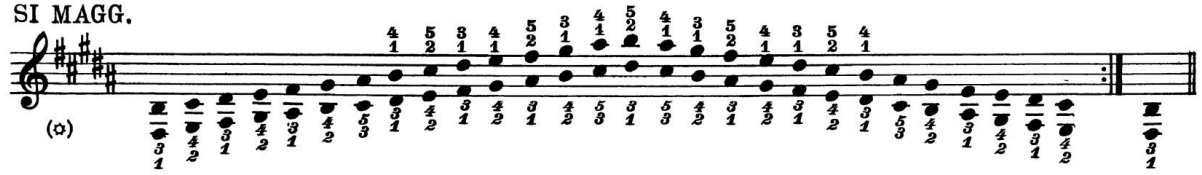
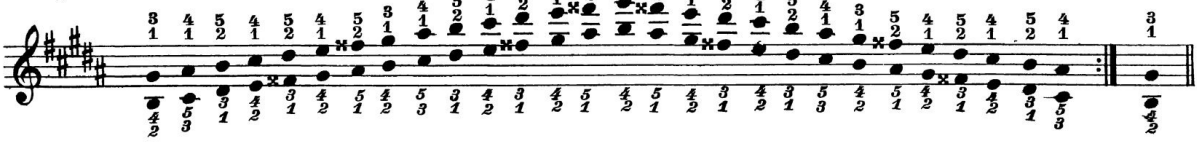


SOL ♯ MIN. ARMONICA



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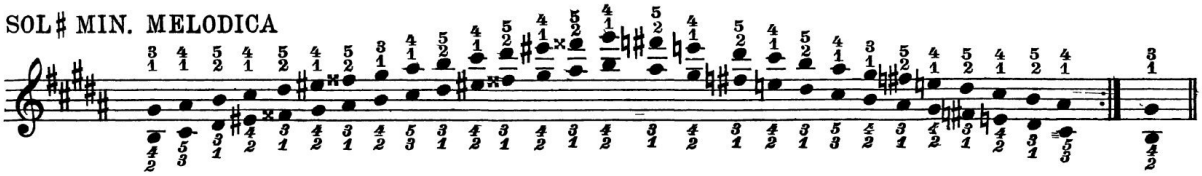

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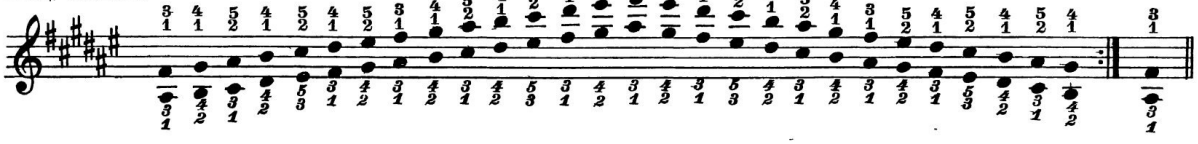
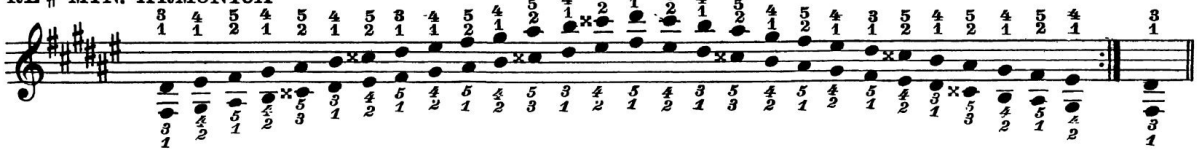
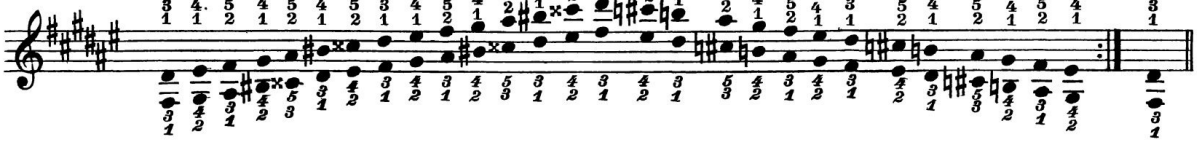


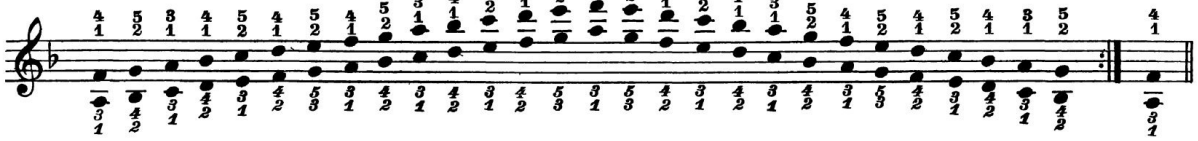
RE ♯ MIN. ARMONICA



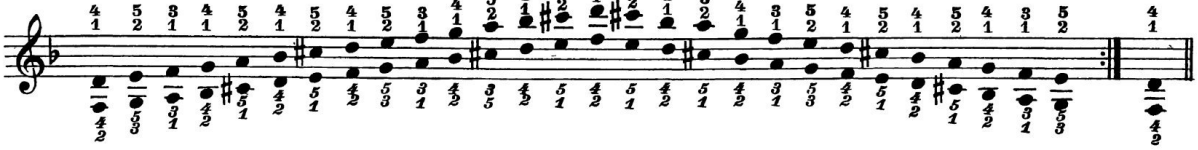
RE ♯ MIN. MELODICA



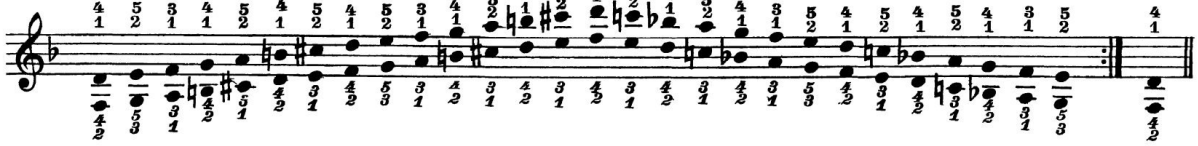
FA MAGG.



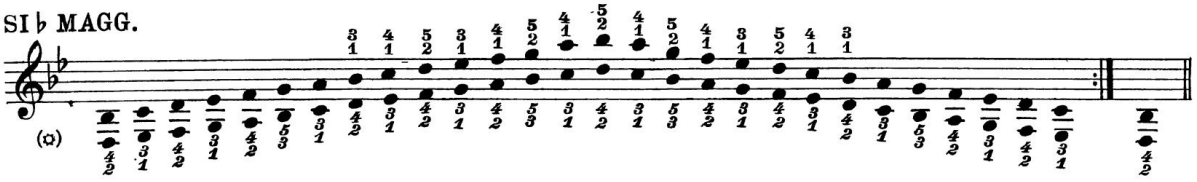
RE MIN. ARMONICA



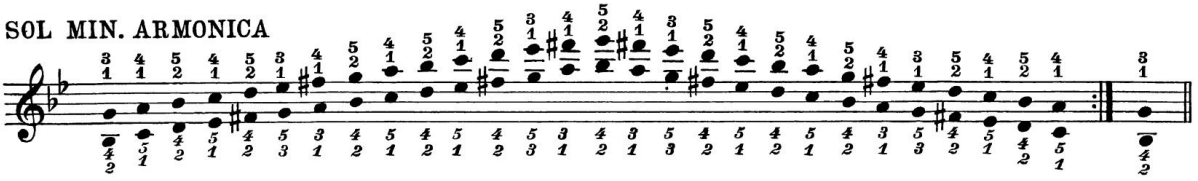
RE MIN. MELODICA



SI ♭ MAGG.



SOL MIN. ARMONICA



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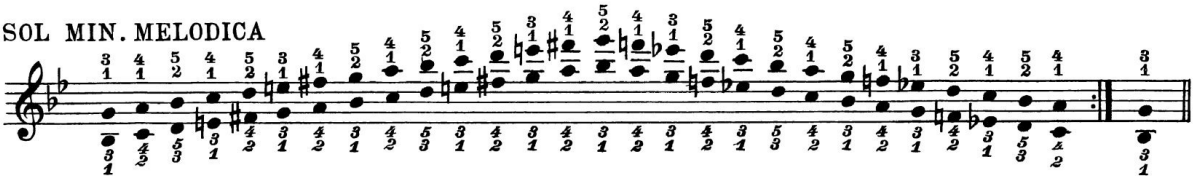
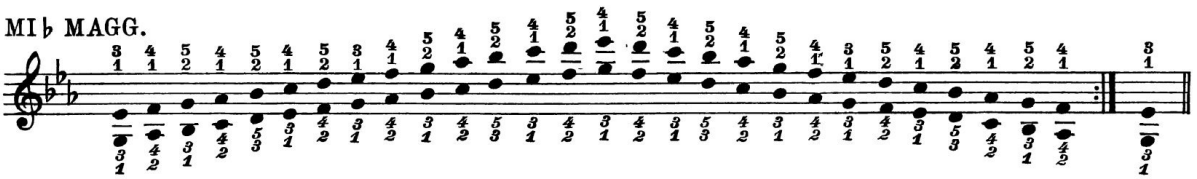
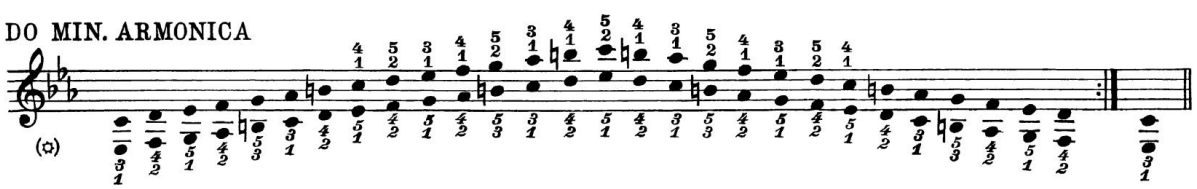


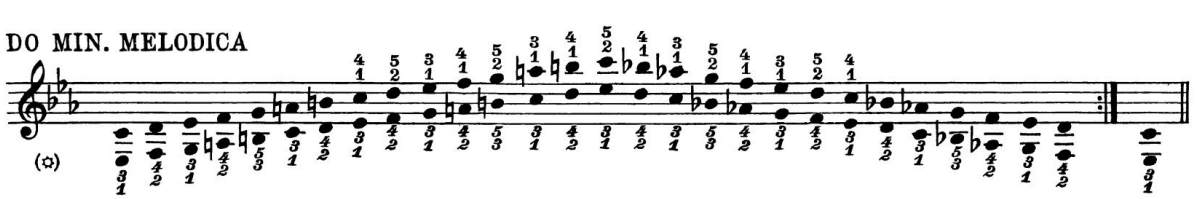
MI ♭ MAGG.



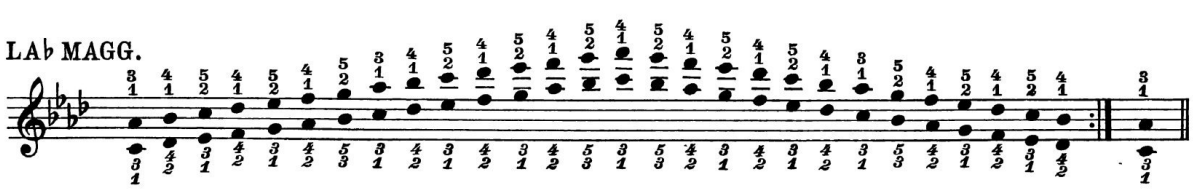
DO MIN. ARMONICA



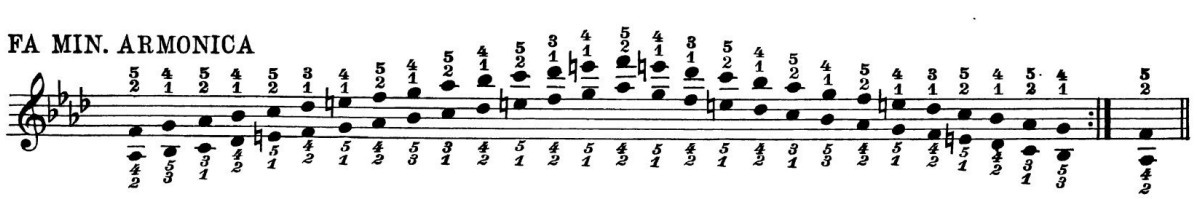
DO MIN. MELODICA



LA ♭ MAGG.

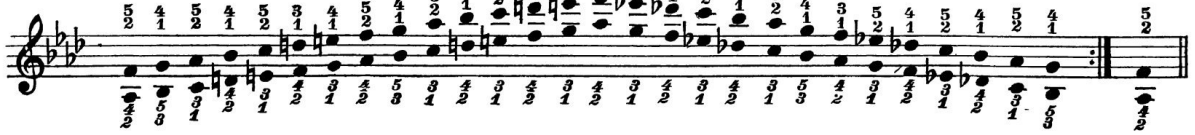


FA MIN. ARMONICA

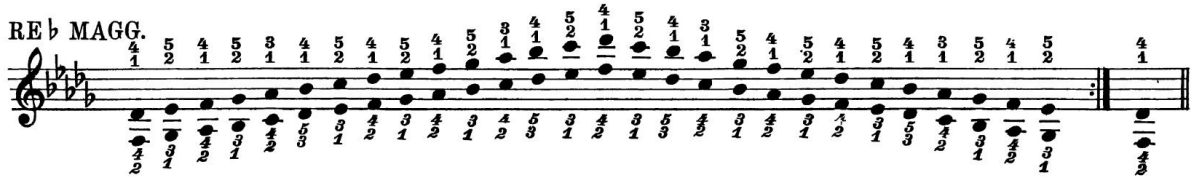


(*) Vedi nota precedente. (*) *Voir note précédente.* (*) Ver la nota precedente.

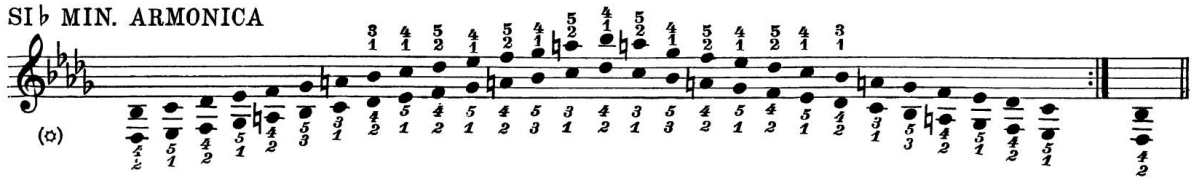
FA MIN. MELODICA



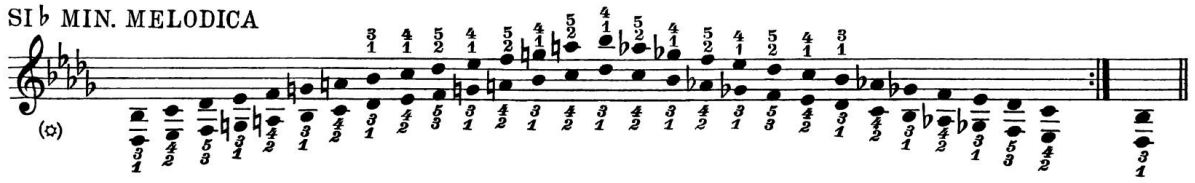
RE♭ MAGG.



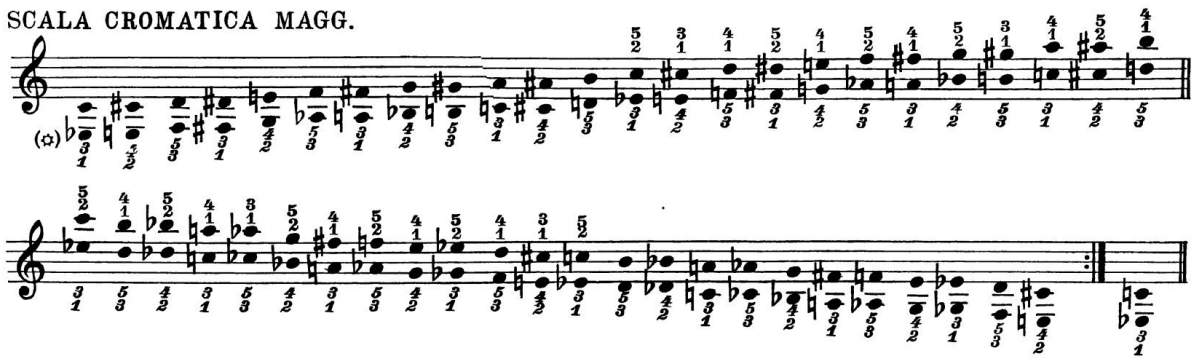
SI♭ MIN. ARMONICA



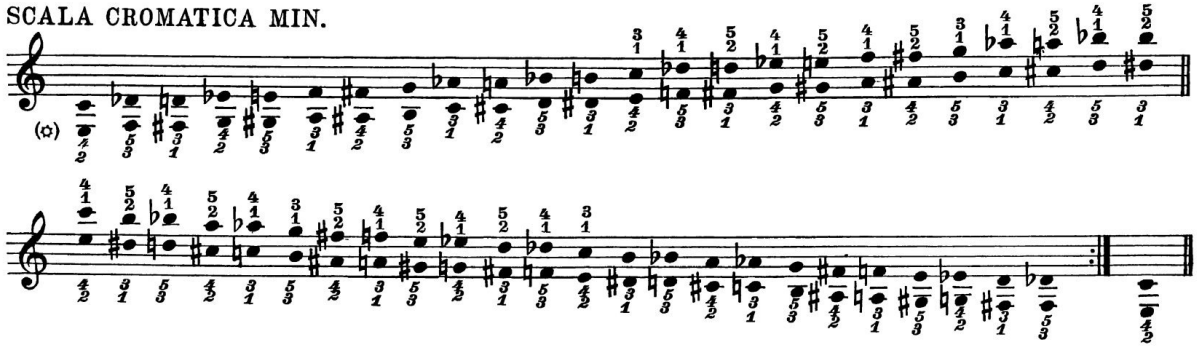
SI♭ MIN. MELODICA



SCALA CROMATICA MAGG.



SCALA CROMATICA MIN.

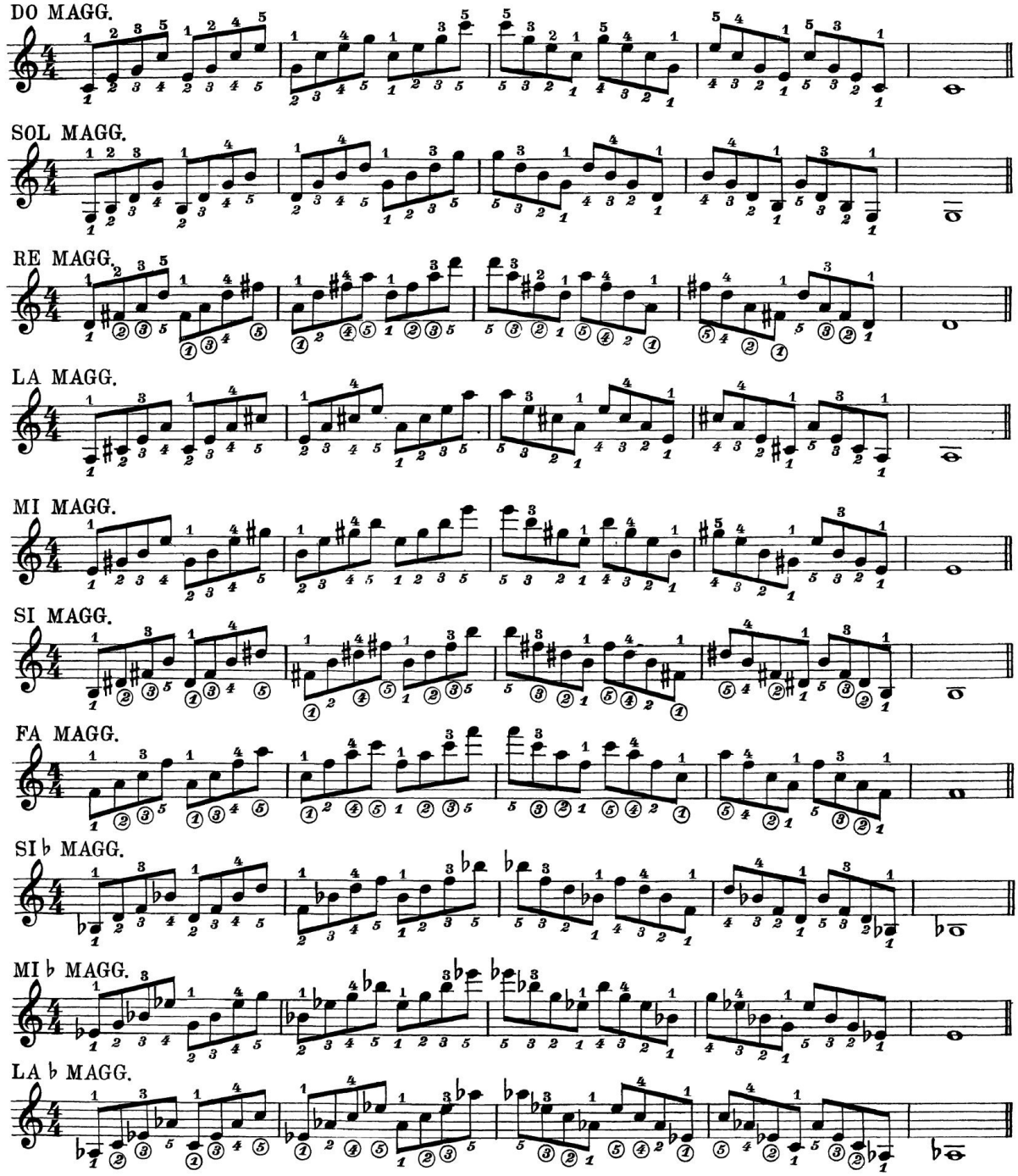


(*) Vedi nota precedente. (*) *Voir note précédente.* (*) Ver la nota precedente.

**ARPEGGI NELLE DIVERSE POSIZIONI ACCORDI PERFETTI**
(MANO DESTRA)
Iº MODO
ACCORDI MAGGIORI

***ARPÈGES DANS LES DIFFÉRENTS MOUVEMENTS ACCORDS PARFAITS***
(*MAINE DROITE*)
*Ière FAÇON*
*ACCORDS MAJEURS*

**ARPEGIOS EN LAS DIFERENTES POSICIONES ACORDES PERFECTOS**
(MANO DERECHA)
Iª POSICIÓN
ACORDES MAYORES

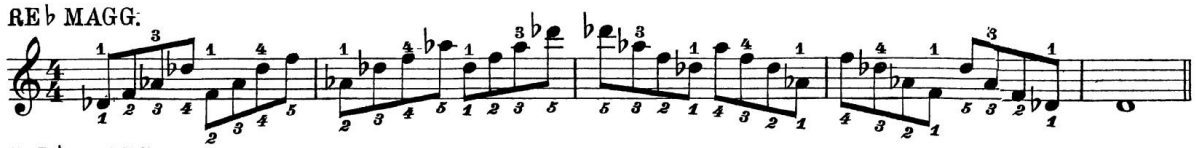



(*) I numeri racchiusi nel cerchietto si riferiscono ai bottoni delle file supplementari

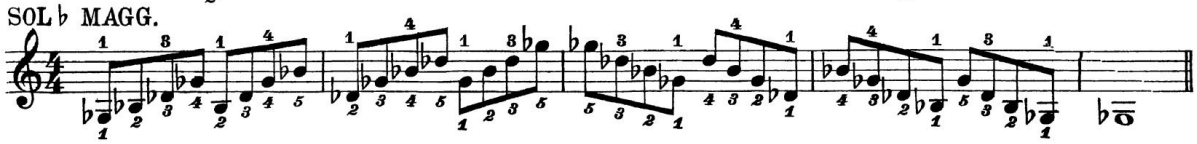
(*) *Les numéros dans le petit cercle se rapportent aux boutons des rangées supplémentaires.*

(*) Los números contenidos en el pequeno círculo se refieren a los botones de la hilera suplementaria.

RE♭ MAGG.

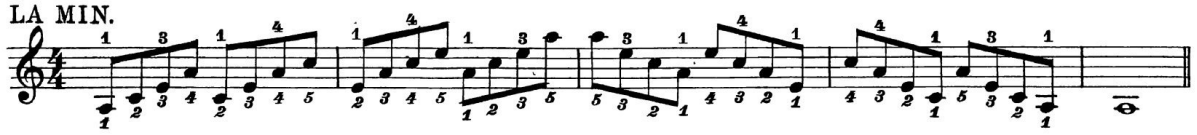


SOL♭ MAGG.

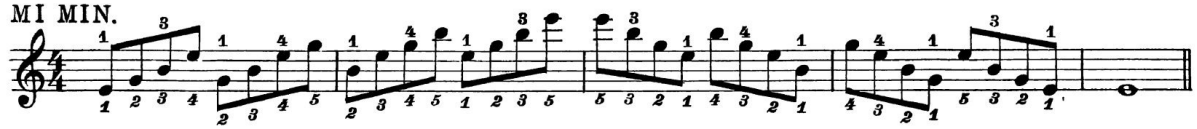


| Iº MODO<br>ACCORDI MINORI | *Ière FAÇON*<br>*ACCORDS MINEURS* | Iª POSICIÓN<br>ACORDES MENORES |
|---|---|---|

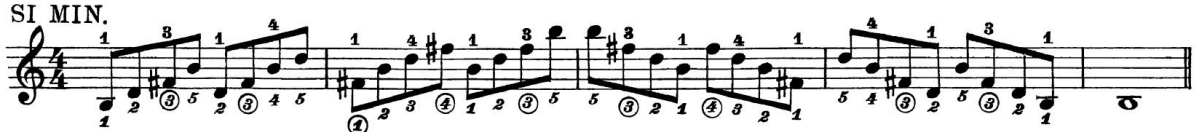
LA MIN.



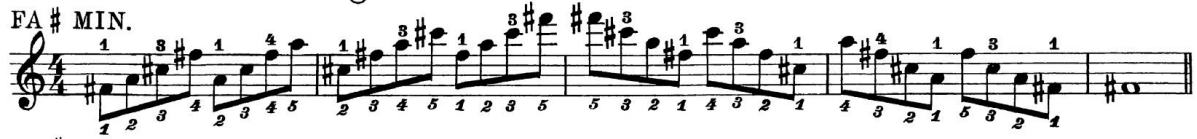
MI MIN.



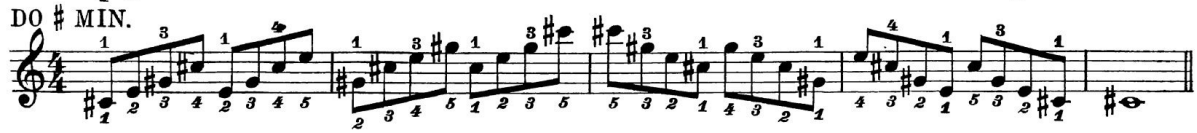
SI MIN.



FA ♯ MIN.



DO ♯ MIN.



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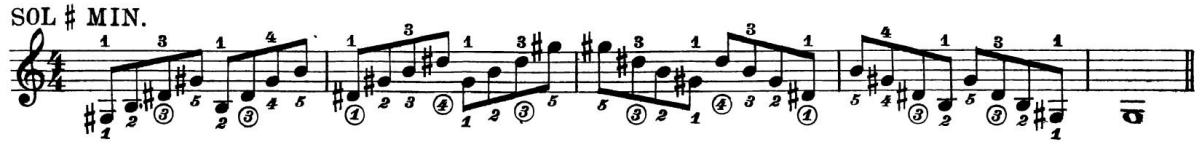
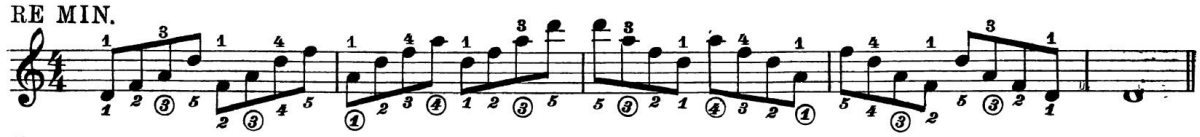
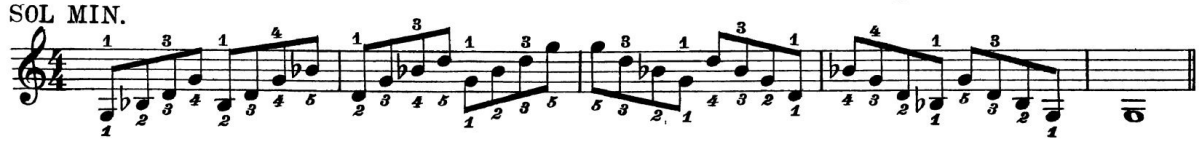


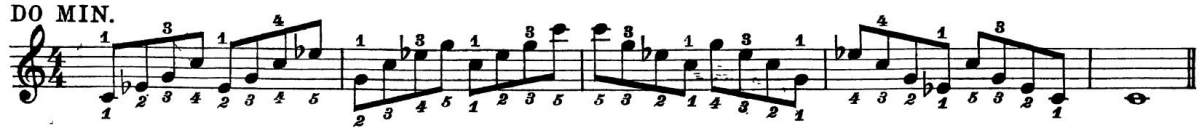
RE MIN.



SOL MIN.



DO MIN.



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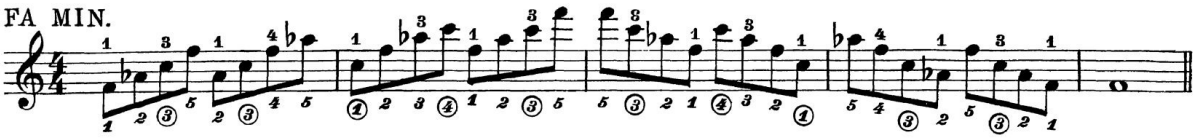

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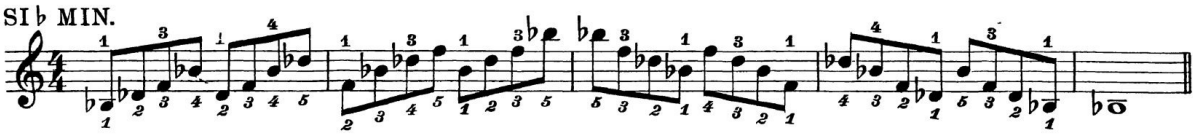
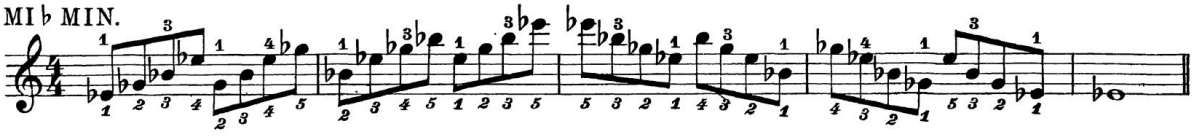


MI♭ MIN.

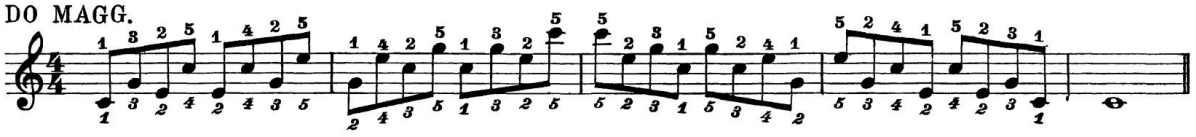


IIº MODO
ACCORDI MAGGIORI

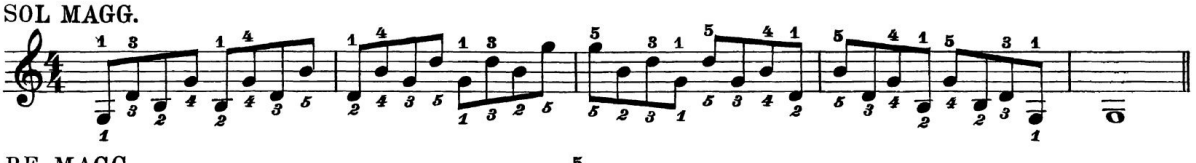
*IIme FAÇON*
*ACCORDS MAJEURS*

IIª POSICIÓN
ACORDES MAYORES

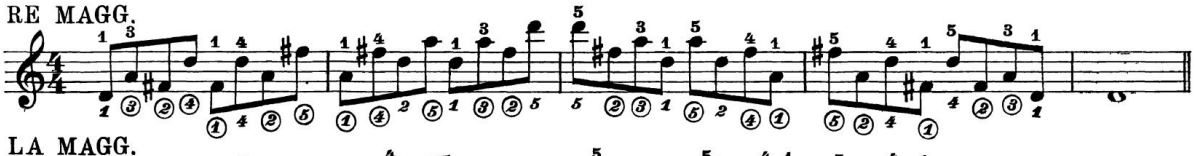
DO MAGG.



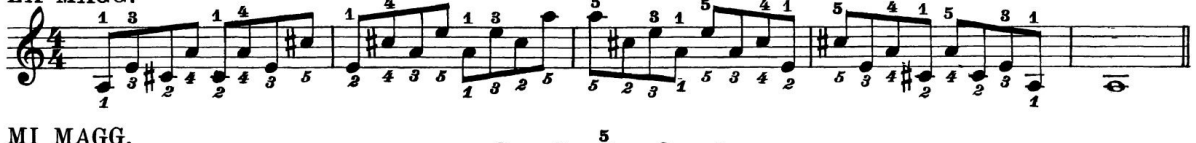
SOL MAGG.



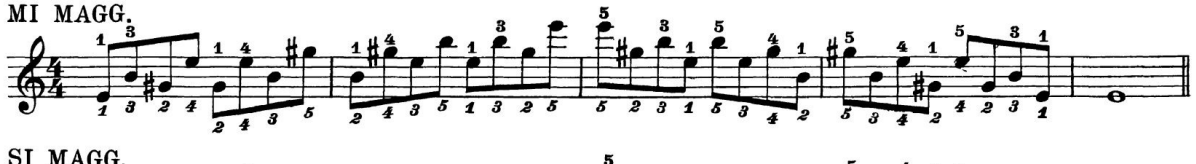
RE MAGG.



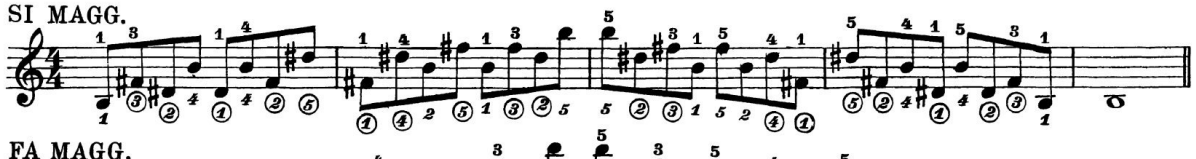
LA MAGG.



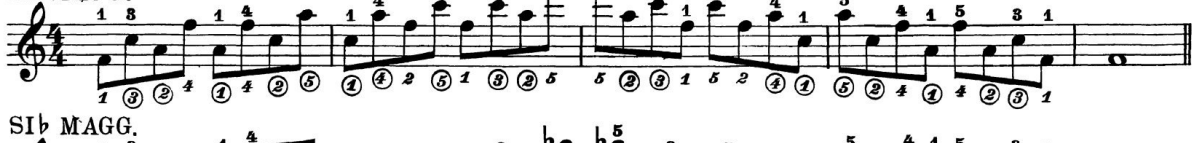
MI MAGG.



SI MAGG.



FA MAGG.



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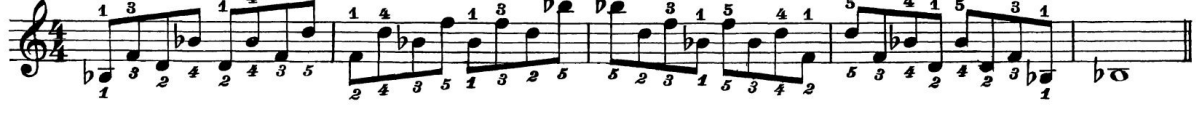
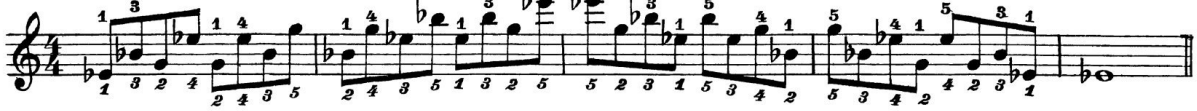
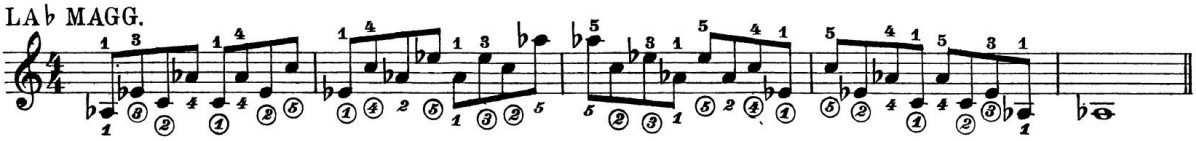


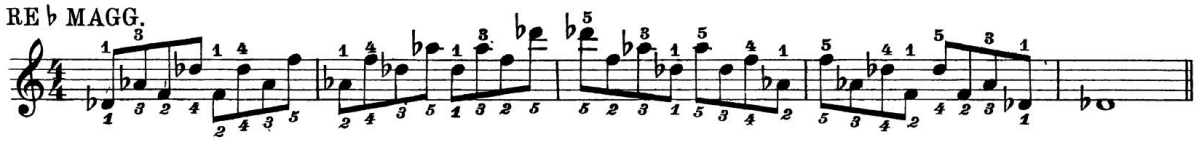
MI♭ MAGG.



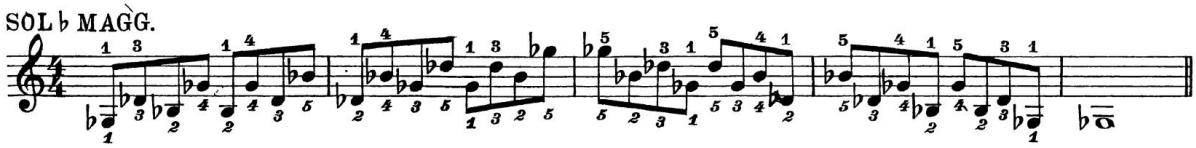
LA♭ MAGG.



RE♭ MAGG.

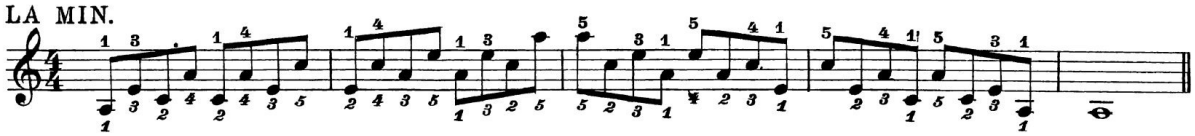


SOL♭ MAGG.

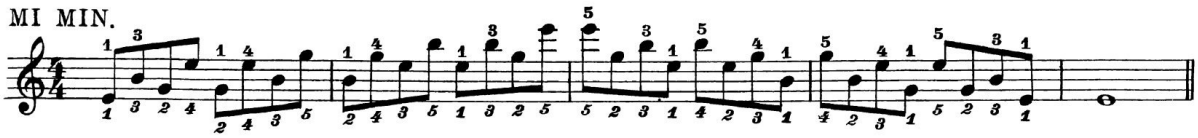


| IIº MODO<br>ACCORDI MINORI | *IIme FAÇON*<br>*ACCORDS MINEURS* | IIª POSICIÓN<br>ACORDES MENORES |
|---|---|---|

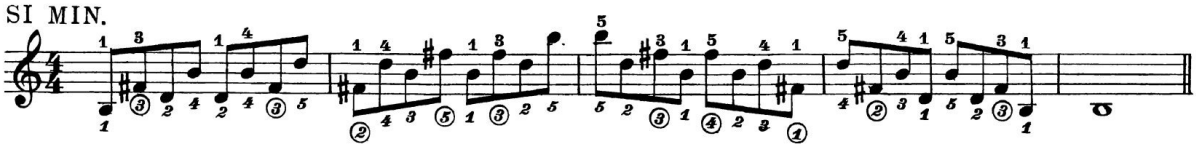
LA MIN.



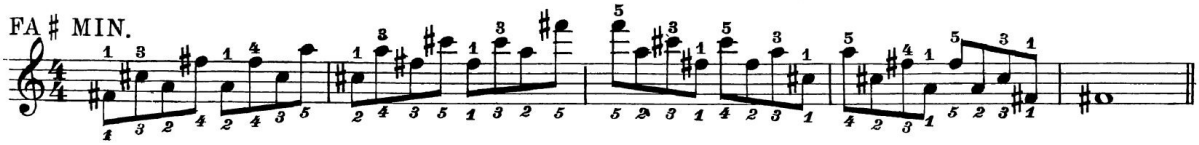
MI MIN.



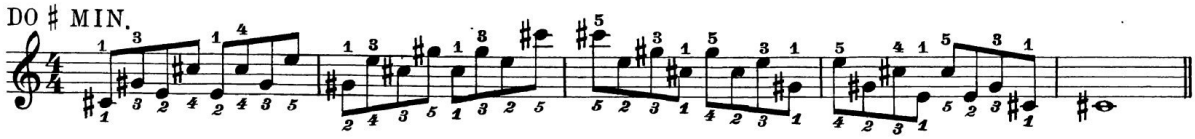
SI MIN.



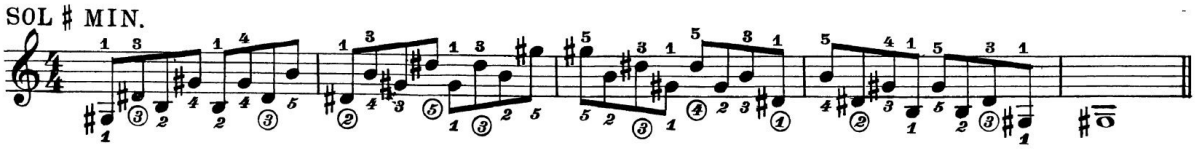
FA ♯ MIN.



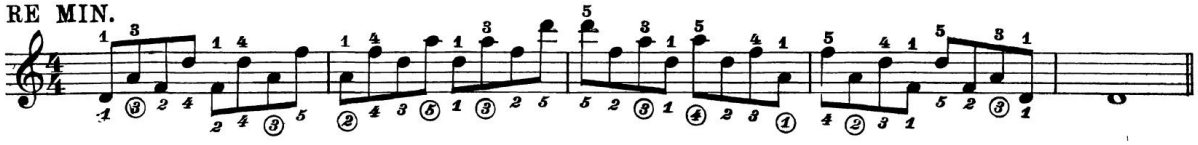
DO ♯ MIN.



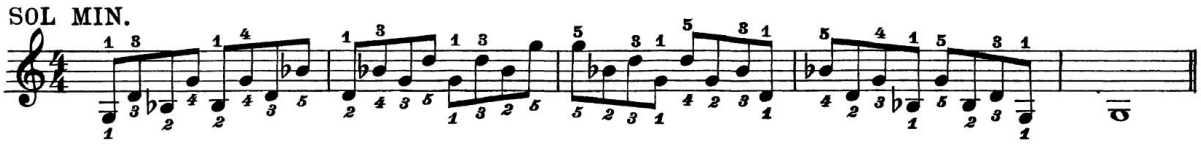
SOL ♯ MIN.



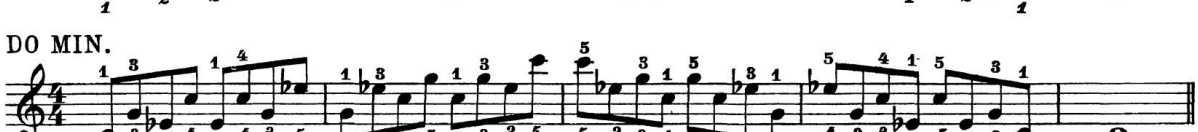
RE MIN.



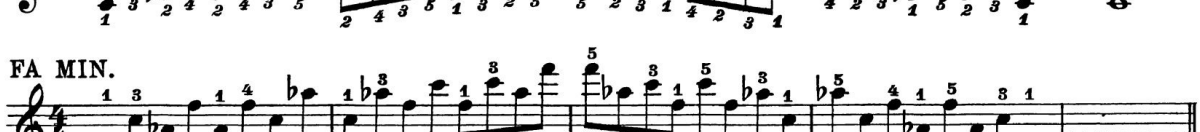
SOL MIN.



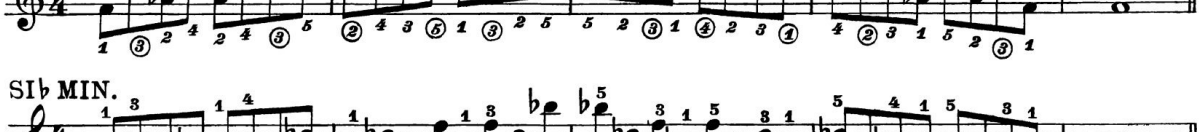
DO MIN.



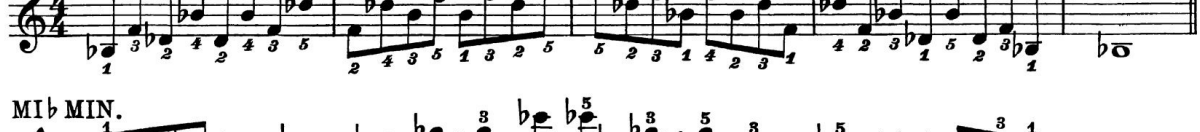
FA MIN.



SI♭ MIN.



MI♭ MIN.

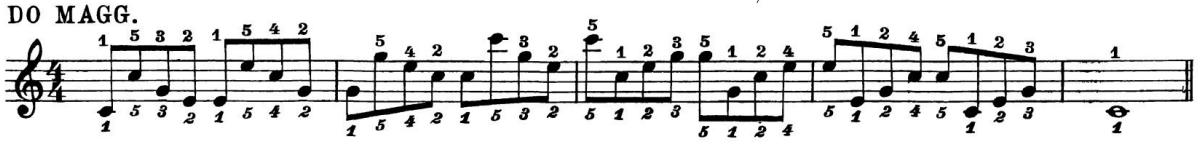


IIIº MODO
ACCORDI MAGGIORI

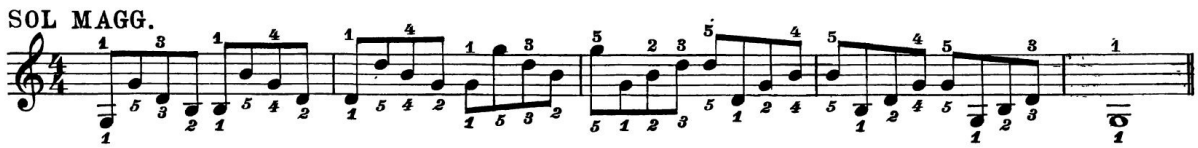
*IIIme FAÇON*
*ACCORDS MAJEURS*

IIIª POSICIÓN
ACORDES MAYORES

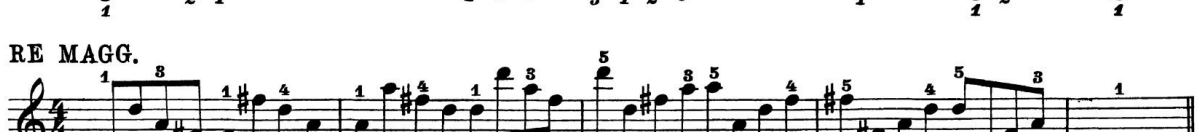
DO MAGG.



SOL MAGG.

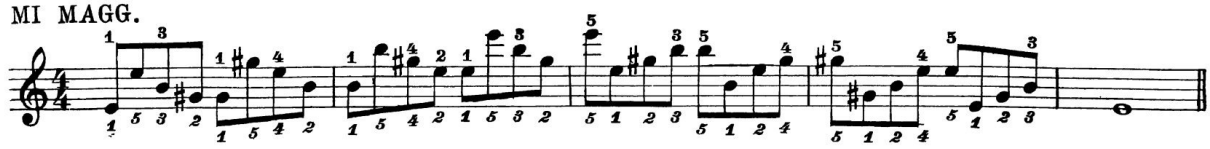


RE MAGG.

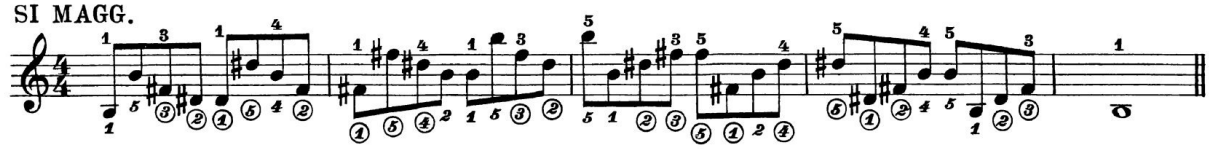


LA MAGG.

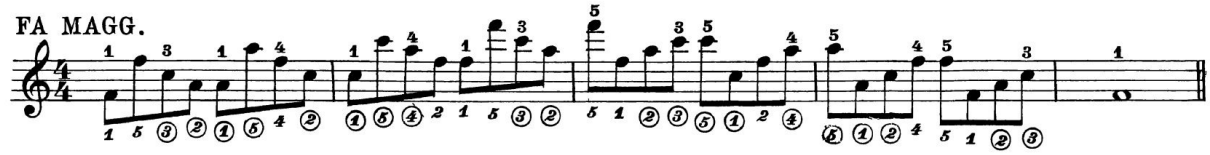
MI MAGG.



SI MAGG.



FA MAGG.



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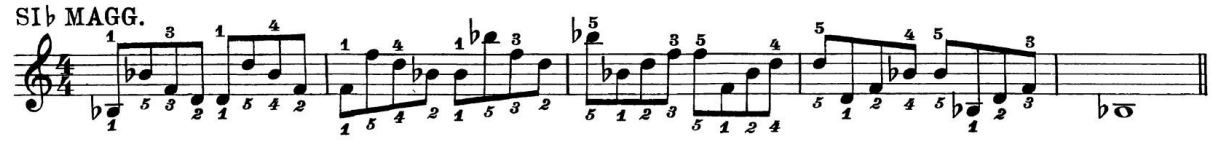

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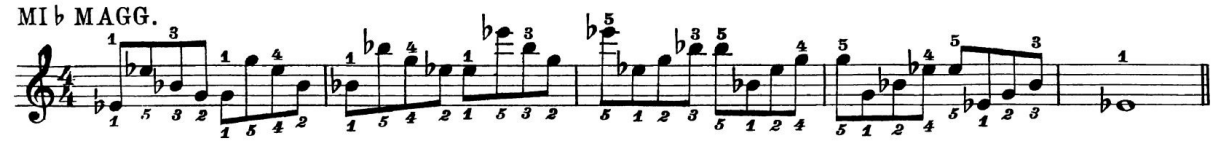
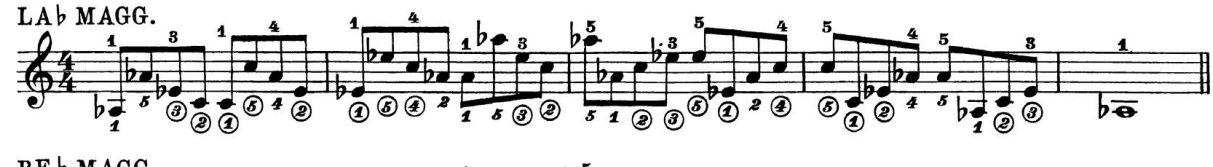
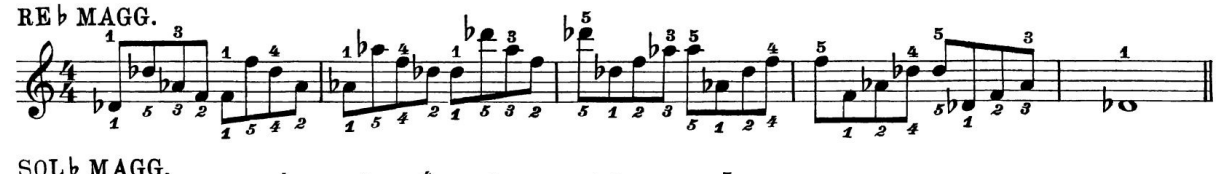


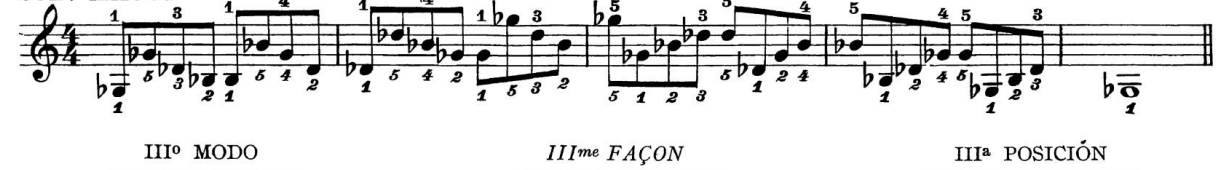
LA♭ MAGG.



RE♭ MAGG.



SOL♭ MAGG.

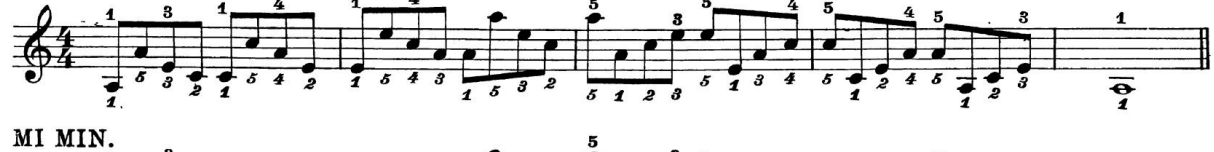


IIIº MODO
ACCORDI MINORI

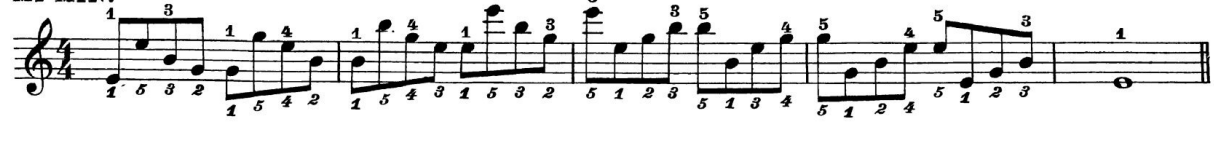
*IIIme FAÇON*
*ACCORDS MINEURS*

IIIª POSICIÓN
ACORDES MENORES

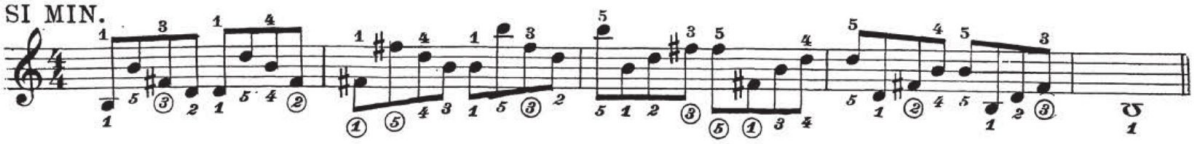
LA MIN.



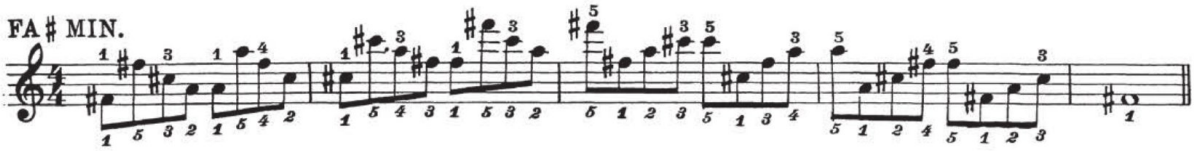
MI MIN.



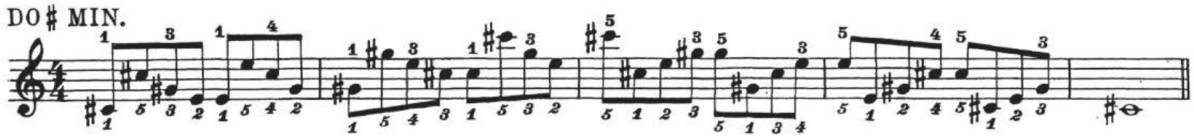
SI MIN.



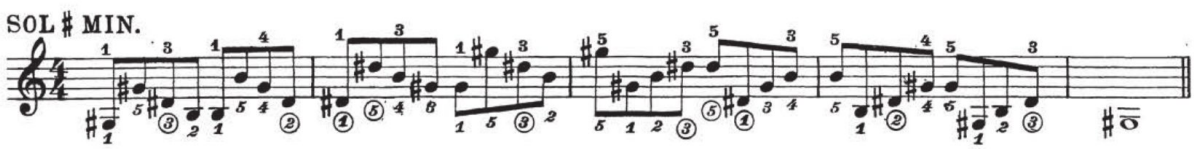
FA♯ MIN.



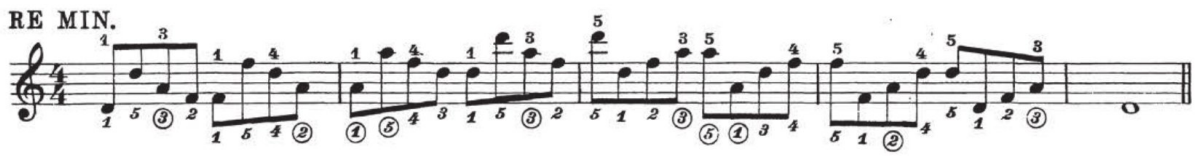
DO♯ MIN.



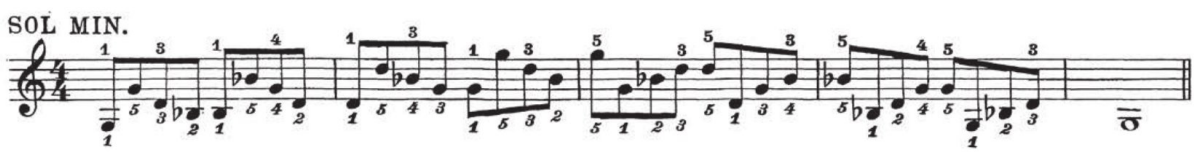
SOL♯ MIN.



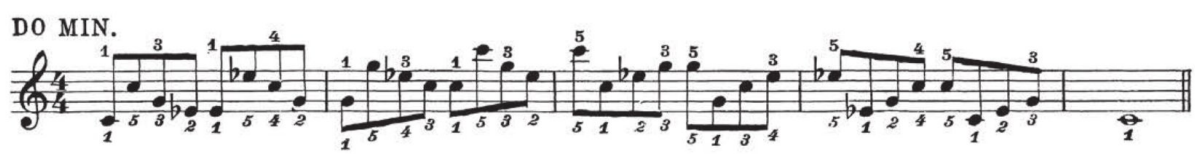
RE MIN.



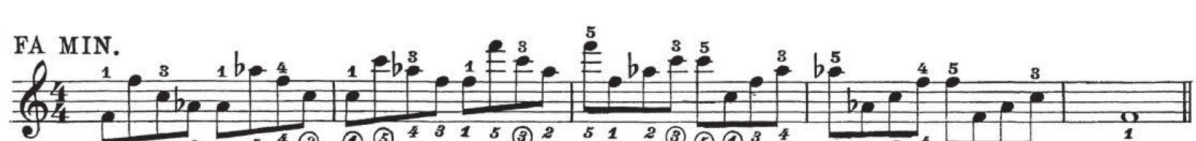
SOL MIN.



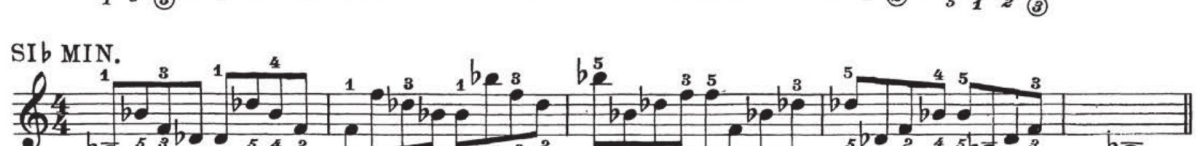
DO MIN.



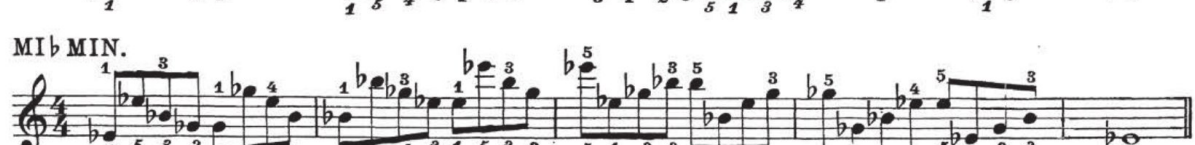
FA MIN.



SI♭ MIN.



MI♭ MIN.

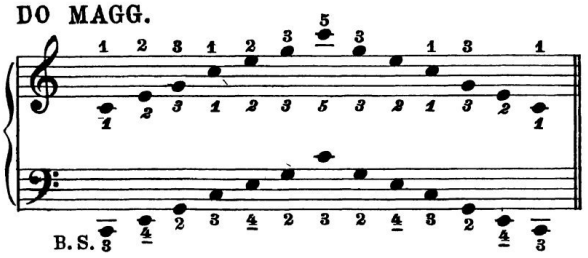


## ARPEGGI SUGLI ACCORDI PERFETTI MAGGIORI

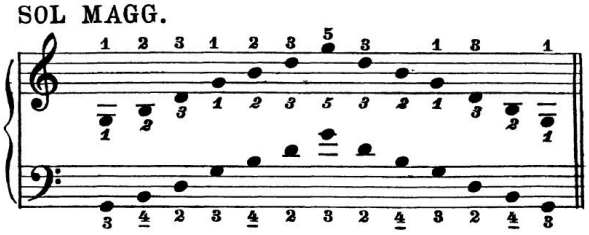
## *ARPÈGES SUR LES ACCORDS PARFAITS MAJEURS*

## ARPEGIOS SOBRE LOS ACORDES PERFECTOS MAYORES

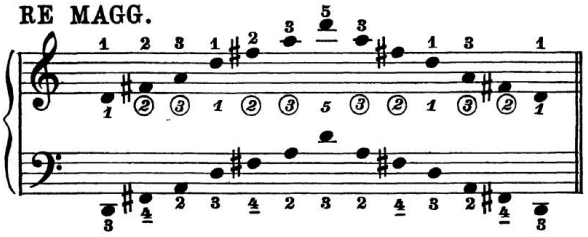
DO MAGG.



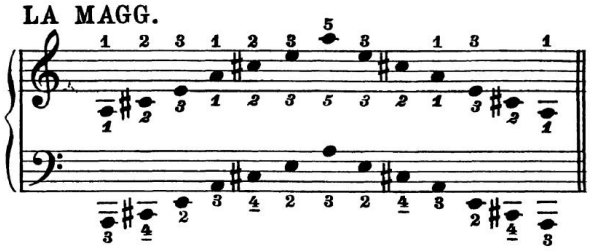

SOL MAGG.



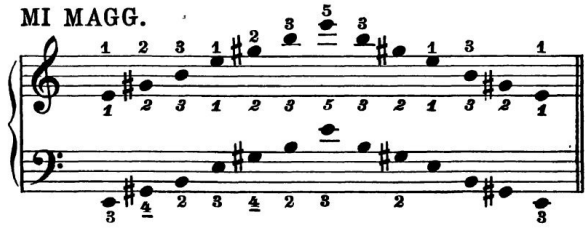
RE MAGG.



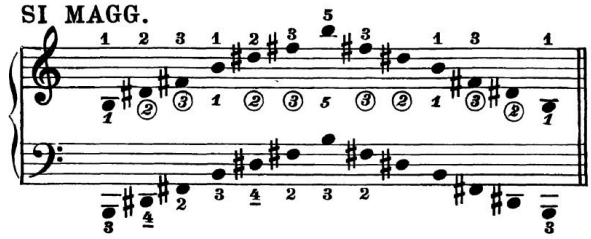
LA MAGG.



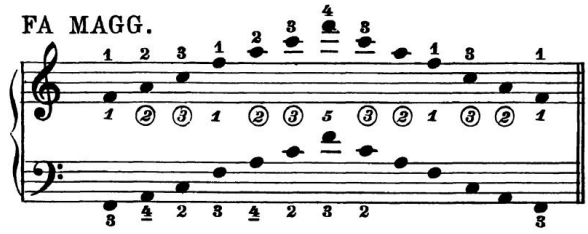
MI MAGG.



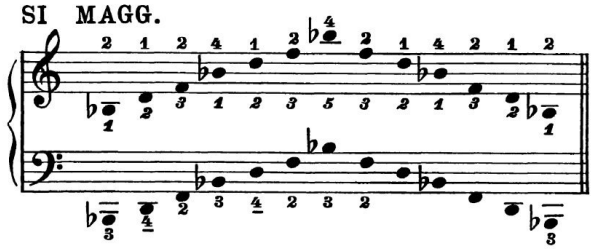
SI MAGG.



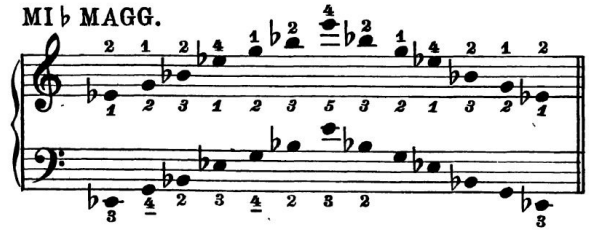
FA MAGG.



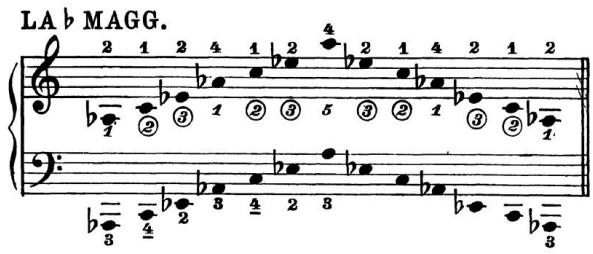
SI MAGG.



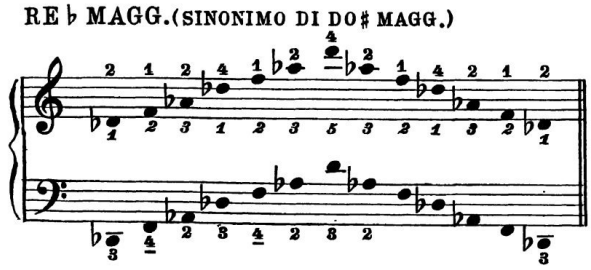
MI♭ MAGG.



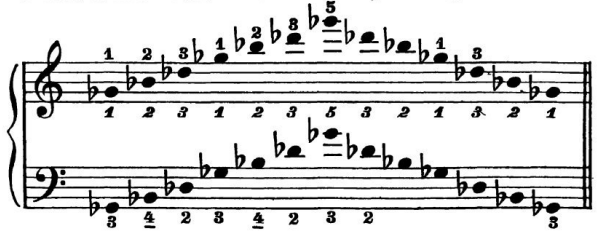
LA♭ MAGG.



RE♭ MAGG. (SINONIMO DI DO♯ MAGG.)



SOL♭ MAGG. (SINONIMO DI FA♯ MAGG.)

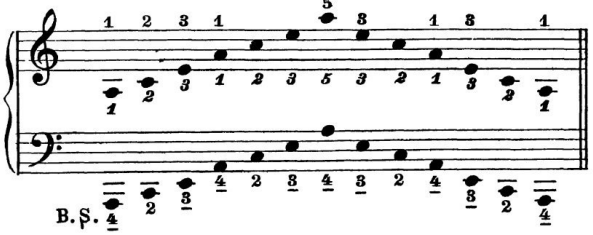


**ARPEGGI SUGLI ACCORDI PERFETTI MINORI**

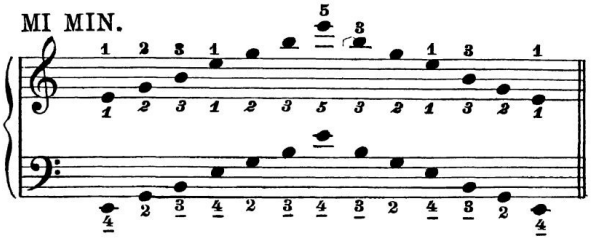
***ARPÈGES SUR LES ACCORDS PARFAITS MINEURS***

**ARPEGIOS SOBRE LOS ACORDES PERFECTOS MENORES**

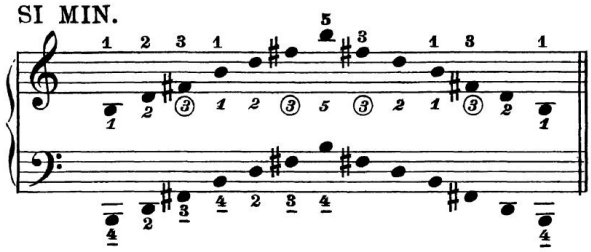
LA MIN.



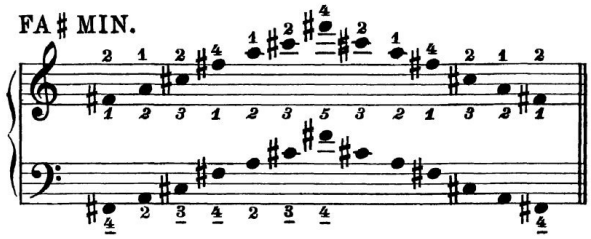

MI MIN.



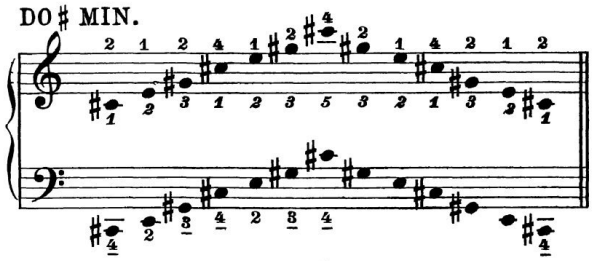
SI MIN.



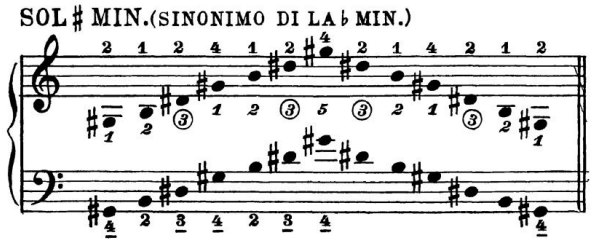
FA ♯ MIN.



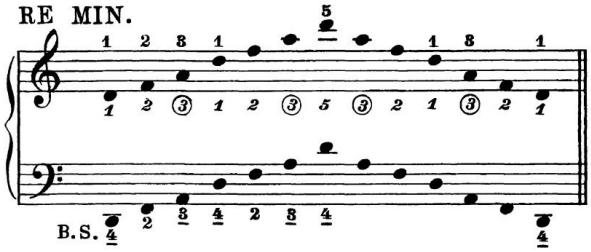
DO ♯ MIN.



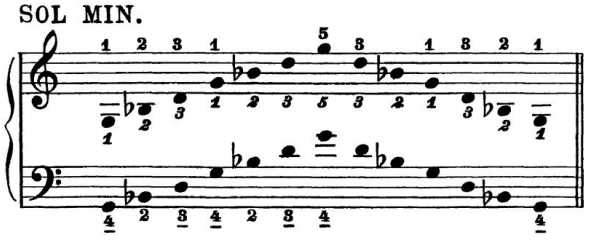
SOL ♯ MIN. (SINONIMO DI LA ♭ MIN.)



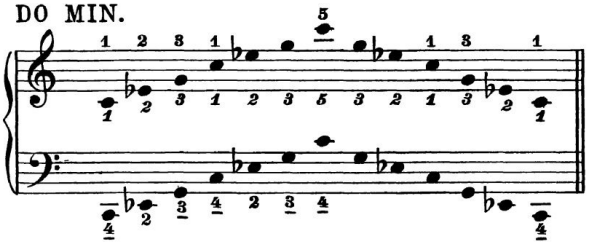
RE MIN.



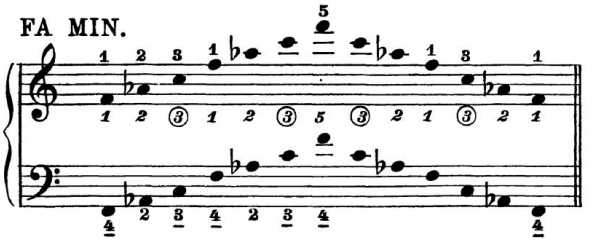

SOL MIN.



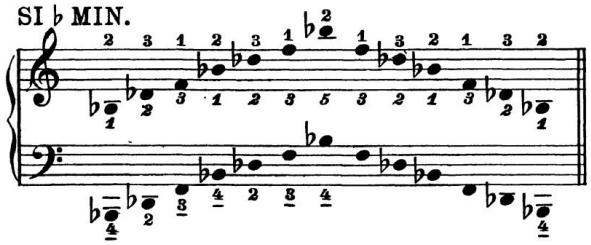
DO MIN.



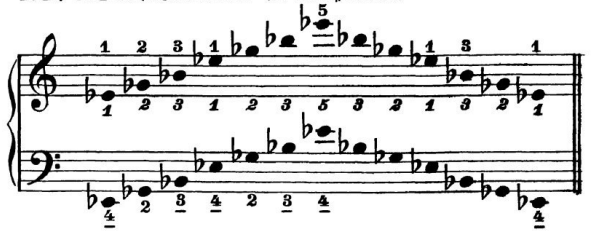
FA MIN.



SI ♭ MIN.



MI ♭ MIN. (SINONIMO DI RE ♯ MIN.)

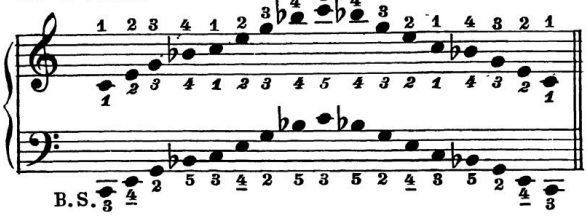


**ARPEGGI**
**SUGLI ACCORDI**
**DI SETTIMA DOMINANTE**
**ALLO STATO FONDAMENTALE**

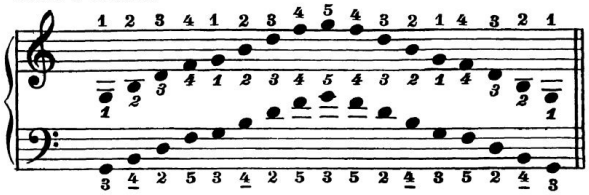
***ARPÈGES***
***SUR LES ACCORDS***
***DE SEPTIÈME DOMINANTE***
***À L'ÉTAT FONDAMENTAL***

**ARPEGIOS**
**SOBRE LOS ACORDES**
**DE SÉPTIMA DOMINANTE**
**EN ESTADO FUNDAMENTAL**

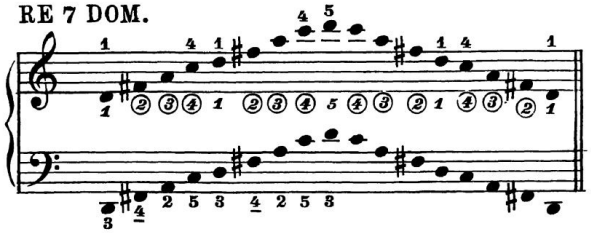
**DO 7 DOM.**



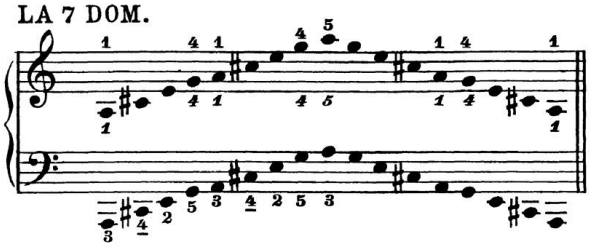

**SOL 7 DOM.**



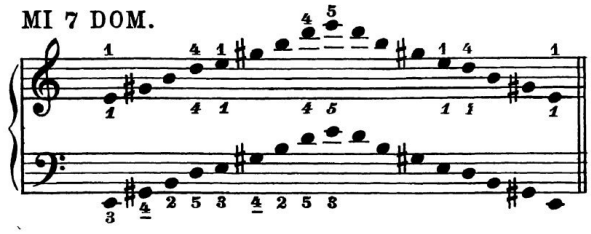
**RE 7 DOM.**



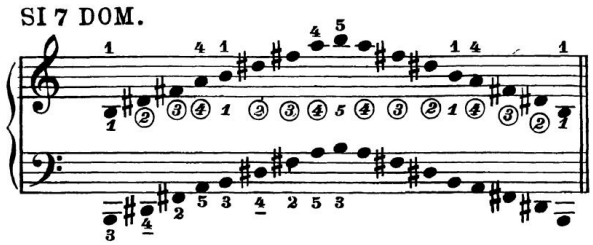
**LA 7 DOM.**



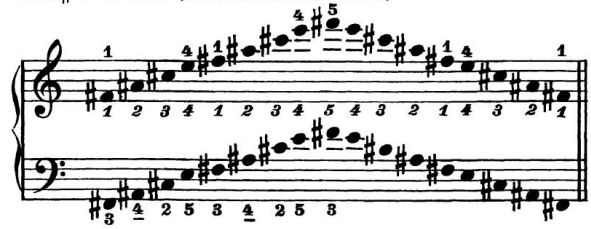
**MI 7 DOM.**



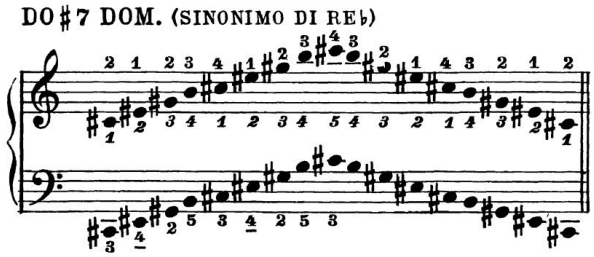
**SI 7 DOM.**



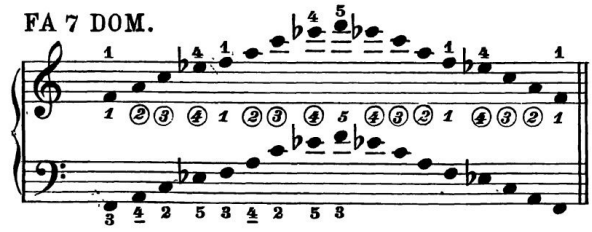
**FA ♯ 7 DOM.** (SINONIMO DI SOL ♭)



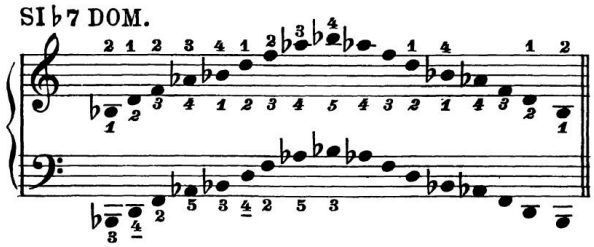
**DO ♯ 7 DOM.** (SINONIMO DI RE ♭)



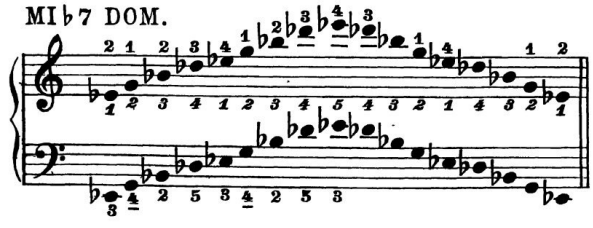
**FA 7 DOM.**



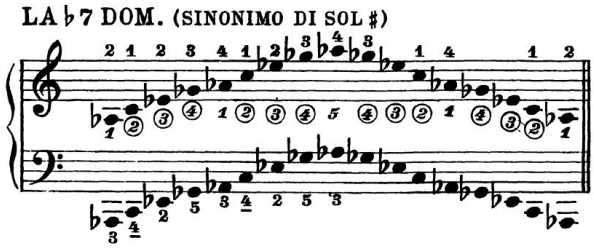
**SI ♭ 7 DOM.**



**MI ♭ 7 DOM.**



**LA ♭ 7 DOM.** (SINONIMO DI SOL ♯)

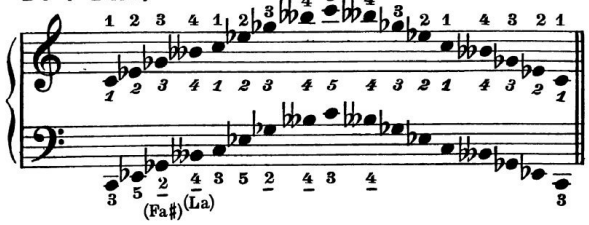


## ARPEGGI SUGLI ACCORDI DI SETTIMA DIMINUITA

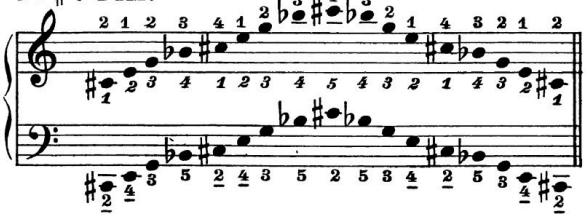
## *ARPÈGES SUR LES ACCORDS DE SEPTIÈME DIMINUÉE*

## ARPEGIOS SOBRE LOS ACORDES DE SÉPTIMA DISMINUIDA

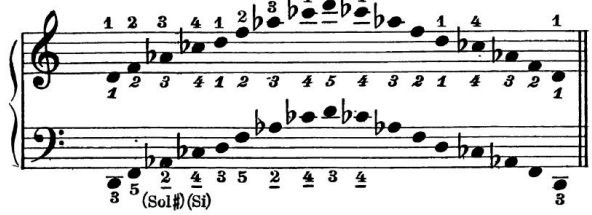
DO 7 DIM.



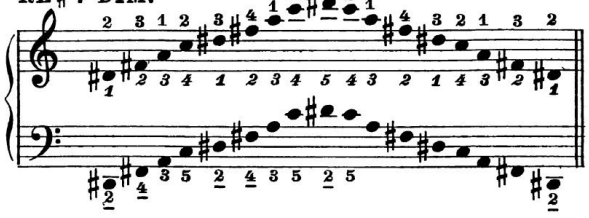

DO♯ 7 DIM.



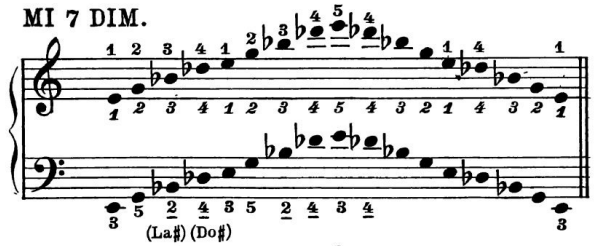
RE 7 DIM.



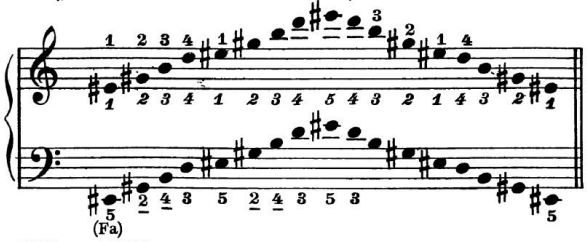

RE♯ 7 DIM.



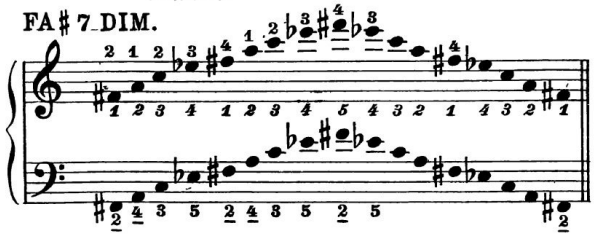
MI 7 DIM.



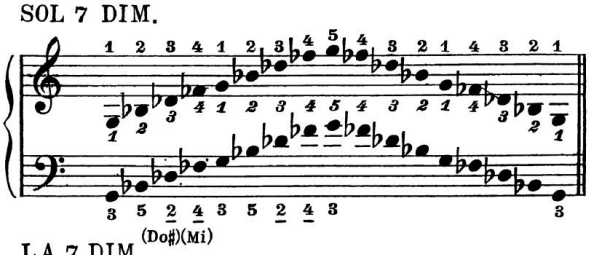

MI♯ 7 DIM. (SINONIMO DI FA♮)



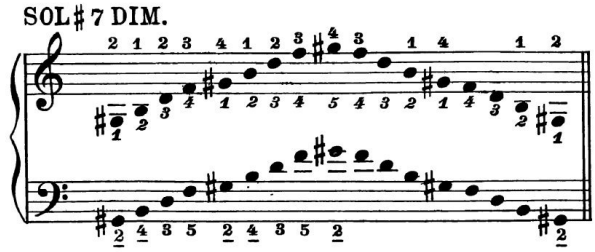

FA♯ 7 DIM.



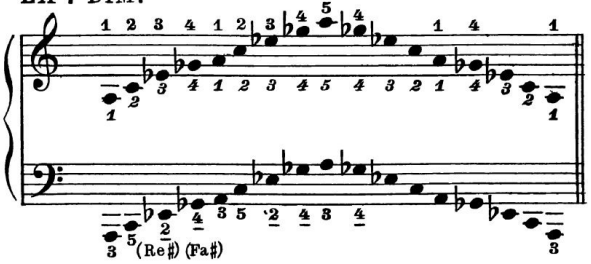
SOL 7 DIM.



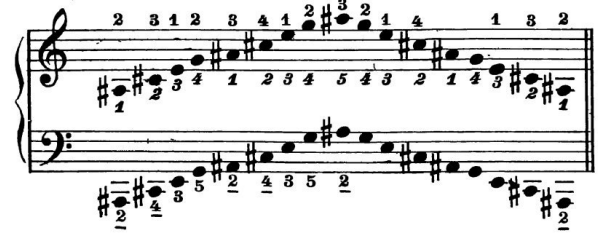

SOL♯ 7 DIM.



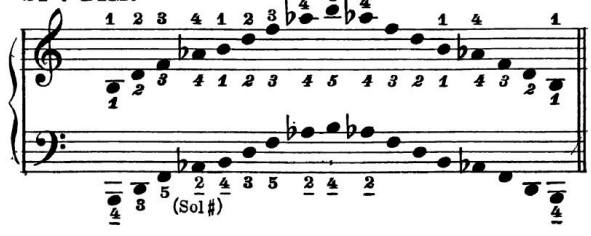
LA 7 DIM.




LA♯ 7 DIM. (SINONIMO DI SI♭)



SI 7 DIM.



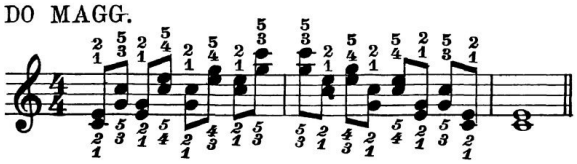
# ARPEGGI A DOPPIE NOTE SUGLI ACCORDI PERFETTI NELLE DIVERSE POSIZIONI

# *ARPÈGES À DOUBLES NOTES SUR LES ACCORDS PARFAITS DANS LES DIFFÉRENTS MOUVEMENTS*

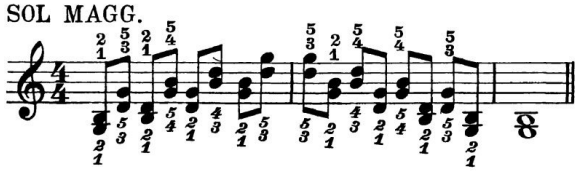
# ARPEGIOS DE DOBLES NOTAS SOBRE LOS ACORDES PERFECTOS EN LAS DIFERENTES POSICIONES

Iº MODO: ACCORDI MAGGIORI
*Ière FAÇON: ACCORDS MAJEURS*
Iª POSICIÓN: ACORDES MAYORES

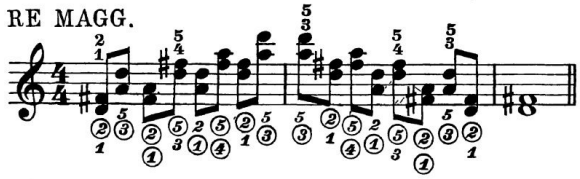
DO MAGG.



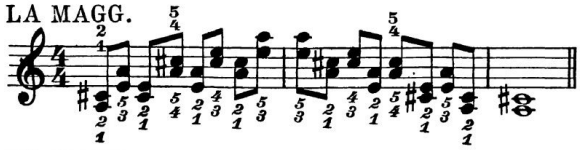
SOL MAGG.



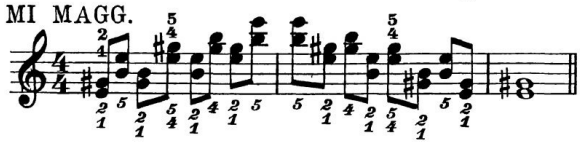
RE MAGG.



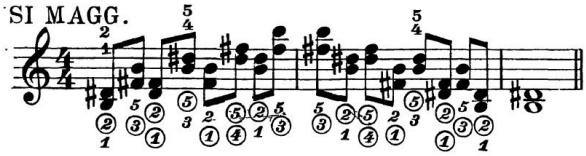
LA MAGG.



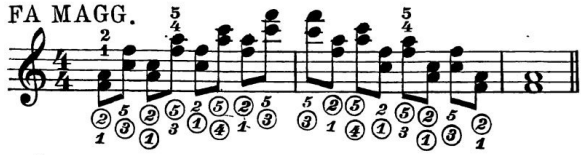
MI MAGG.



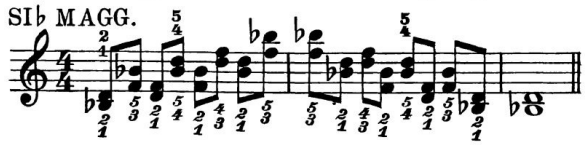
SI MAGG.



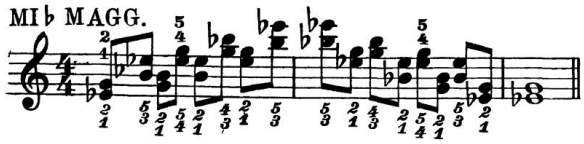
FA MAGG.



SI♭ MAGG.

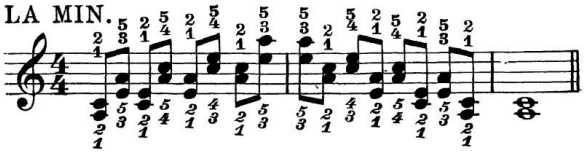


MI♭ MAGG.

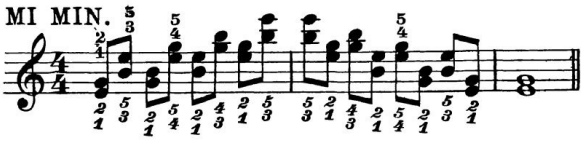


Iº MODO: ACCORDI MINORI
*Ière FAÇON: ACCORDS MINEURS*
Iª POSICIÓN: ACORDES MENORES

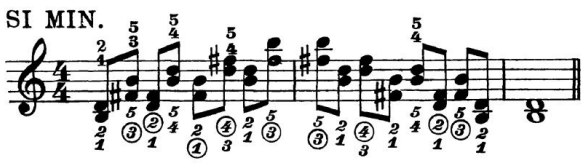
LA MIN.



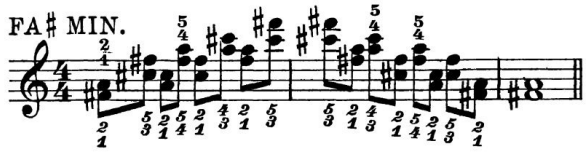
MI MIN.



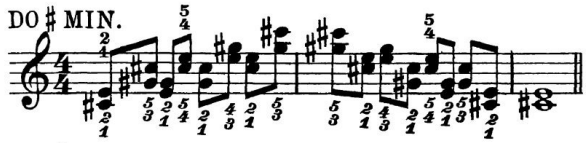
SI MIN.



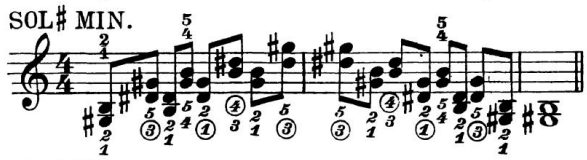
FA♯ MIN.



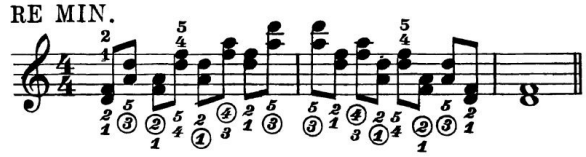
DO♯ MIN.



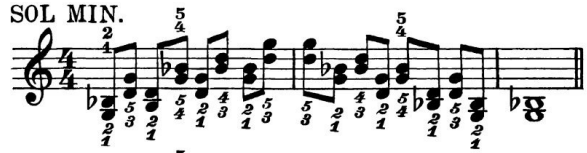
SOL♯ MIN.



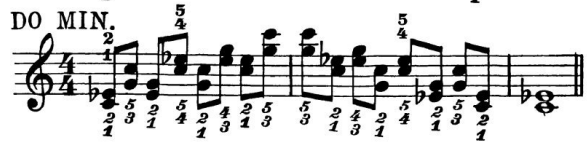
RE MIN.



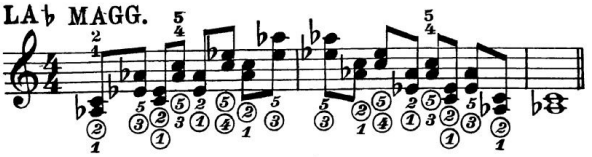
SOL MIN.



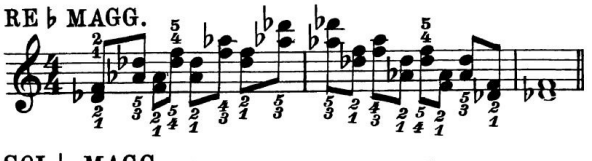
DO MIN.



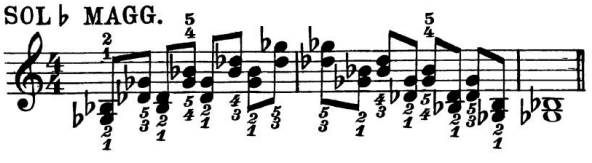
LA♭ MAGG.



RE♭ MAGG.

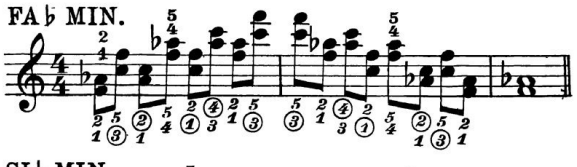


SOL♭ MAGG.

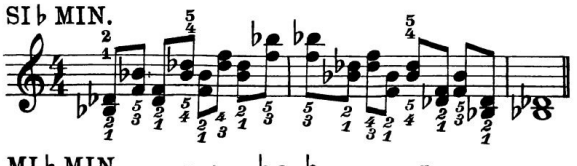


IIº MODO: ACCORDI MAGGIORI
*IIme FAÇON: ACCORDS MAJEURS*
IIª POSICIÓN: ACORDES MAYORES

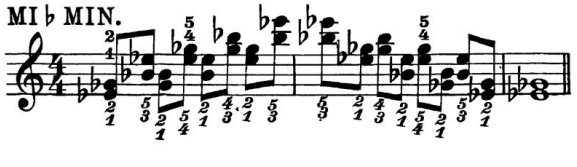
FA♭ MIN.



SI♭ MIN.

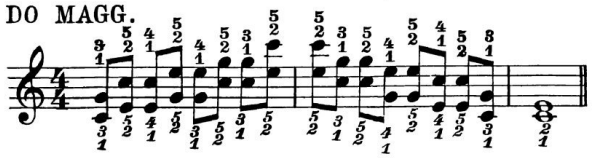


MI♭ MIN.

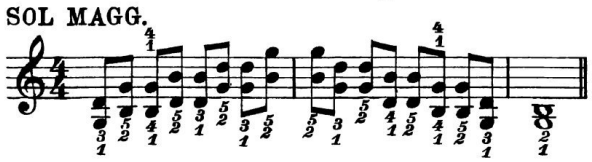


IIº MODO: ACCORDI MINORI
*IIme FAÇON: ACCORDS MINEURS*
IIª POSICIÓN: ACORDES MENORES

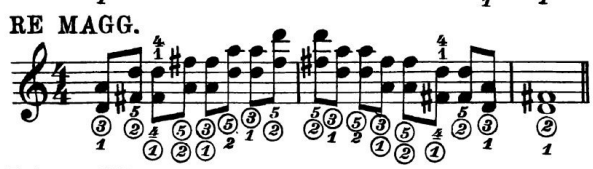
DO MAGG.



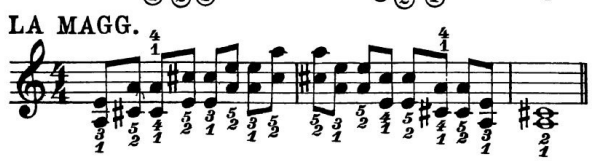
SOL MAGG.



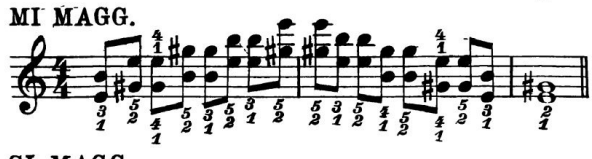
RE MAGG.



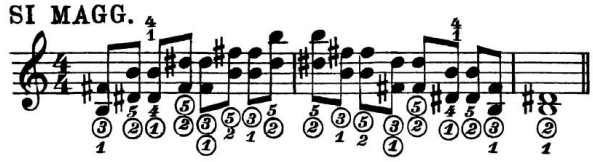
LA MAGG.



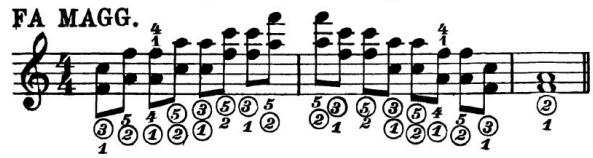
MI MAGG.



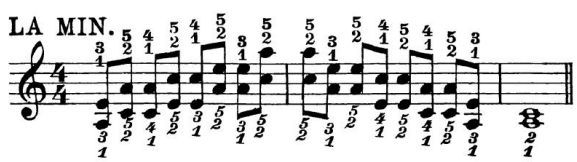
SI MAGG.



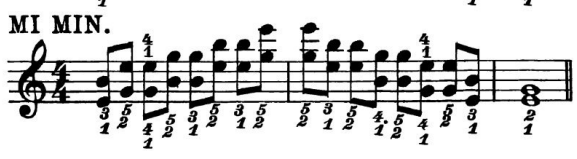
FA MAGG.



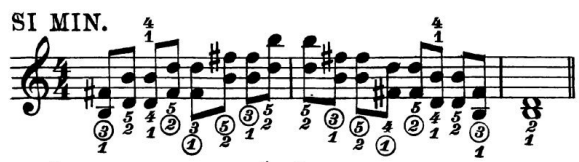
LA MIN.



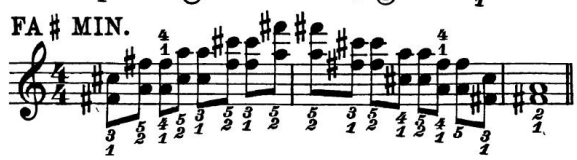
MI MIN.



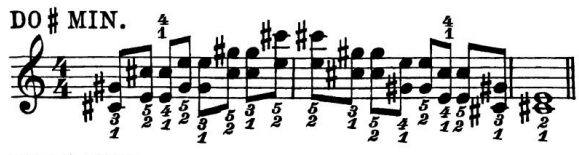
SI MIN.



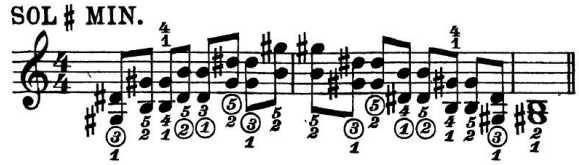
FA♯ MIN.



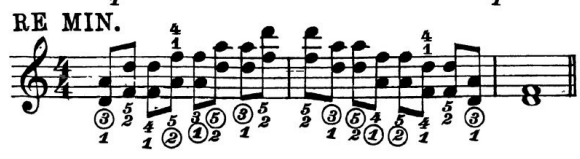
DO♯ MIN.



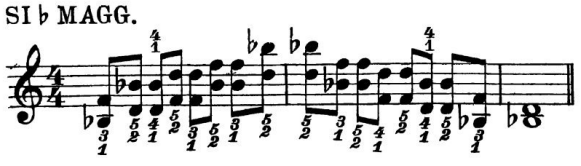
SOL♯ MIN.



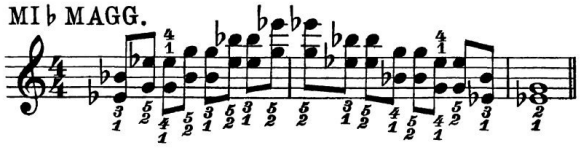
RE MIN.



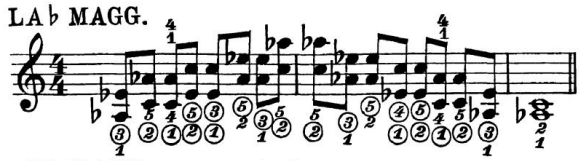
SI ♭ MAGG.



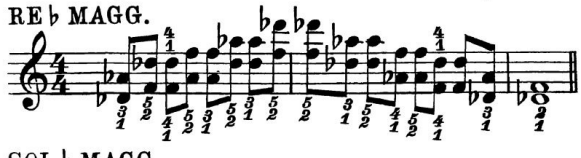
MI ♭ MAGG.



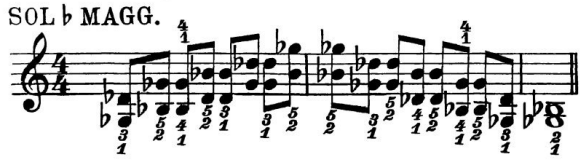
LA ♭ MAGG.



RE ♭ MAGG.

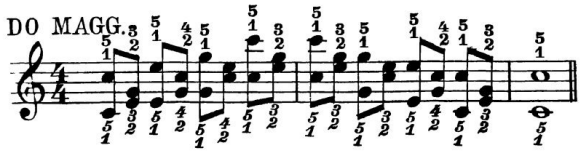


SOL ♭ MAGG.

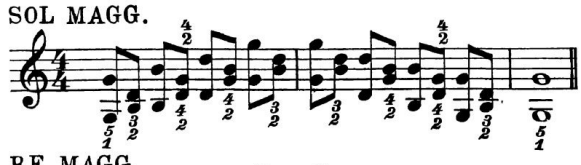


IIIº MODO: ACCORDI MAGGIORI
*IIIme FAÇON: ACCORDS MAJEURS*
IIIª POSICIÓN: ACORDES MAYORES

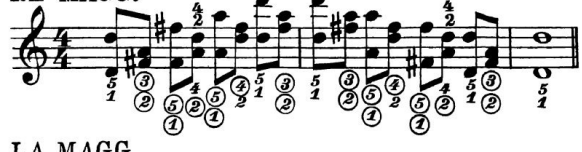
DO MAGG.



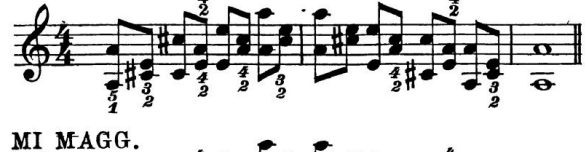
SOL MAGG.



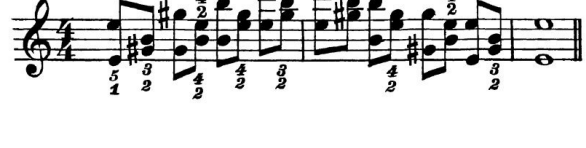
RE MAGG.



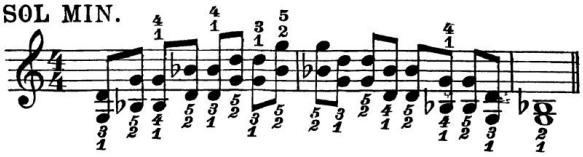
LA MAGG.



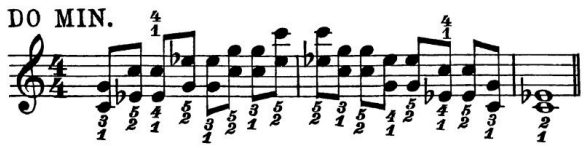
MI MAGG.



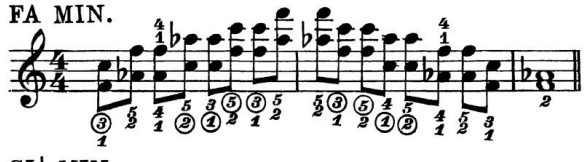
SOL MIN.



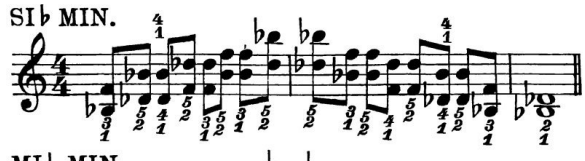
DO MIN.



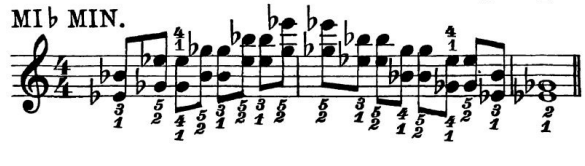
FA MIN.



SI ♭ MIN.

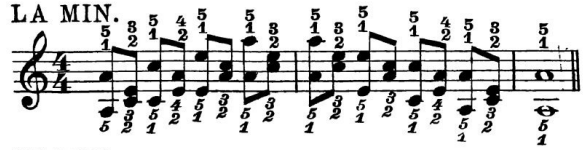


MI ♭ MIN.

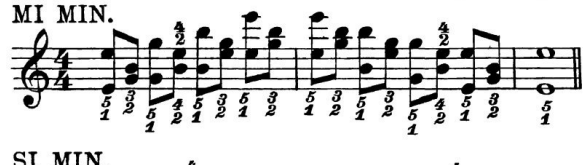


IIIº MODO: ACCORDI MINORI
*IIIme FAÇON: ACCORDS MINEURS*
IIIª POSICIÓN: ACORDES MENORES

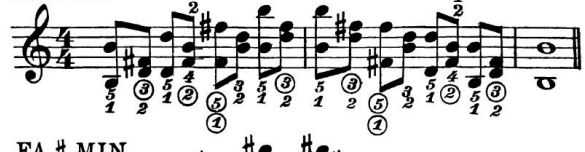
LA MIN.



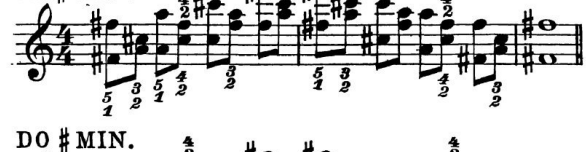
MI MIN.



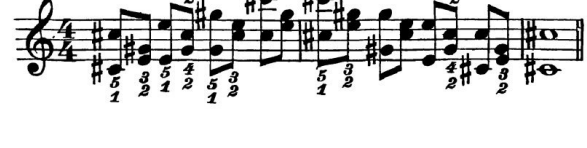
SI MIN.



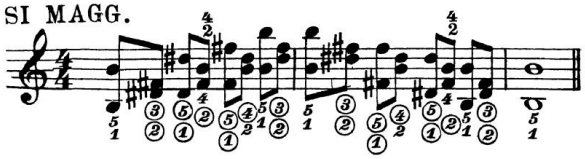
FA ♯ MIN.



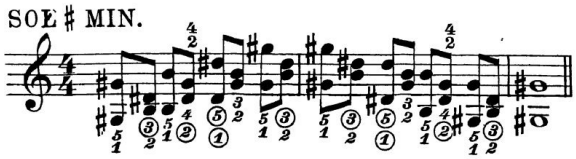
DO ♯ MIN.



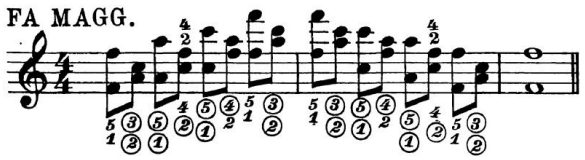
SI MAGG.



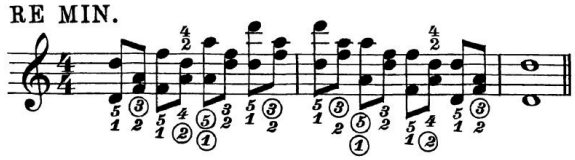
SOL♯ MIN.



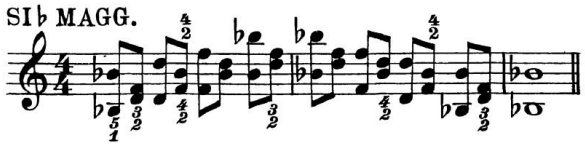
FA MAGG.



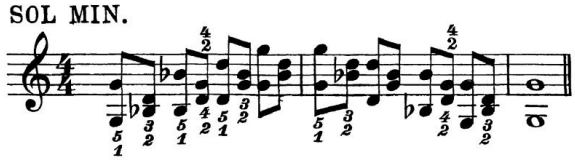
RE MIN.



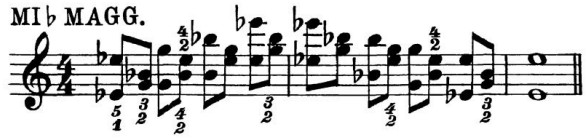
SI♭ MAGG.



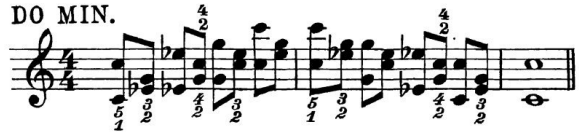
SOL MIN.



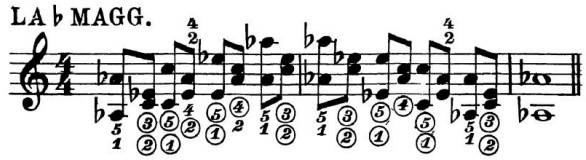
MI♭ MAGG.



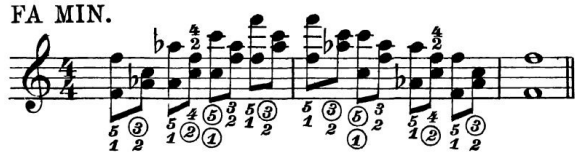
DO MIN.



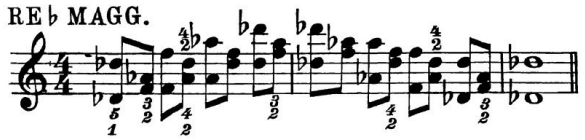
LA♭ MAGG.



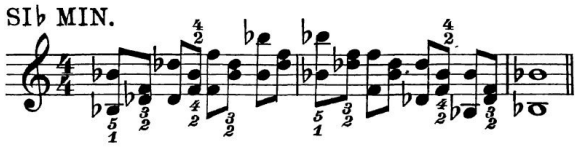
FA MIN.



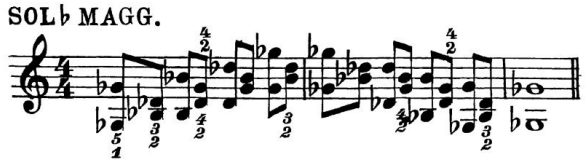
RE♭ MAGG.



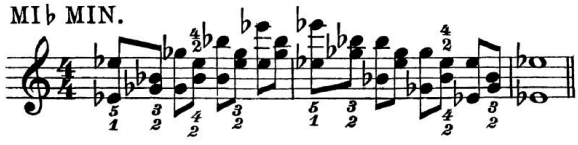
SI♭ MIN.



SOL♭ MAGG.



MI♭ MIN.



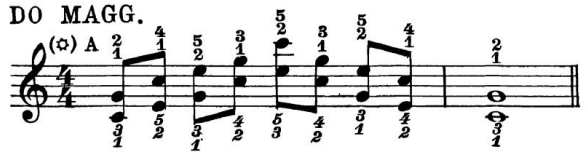
**ARPEGGI A DOPPIE NOTE SUGLI ACCORDI PERFETTI**

***ARPÈGES À DOUBLES NOTES SUR LES ACCORDS PARFAITS***

**ARPEGIOS A DOBLES NOTAS SOBRE LOS ACORDES PERFECTOS**

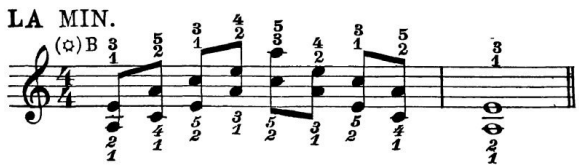
MAGGIORI - *MAJEURS* - MAYORES

DO MAGG.



MINORI - *MINEURS* - MENORES

LA MIN.

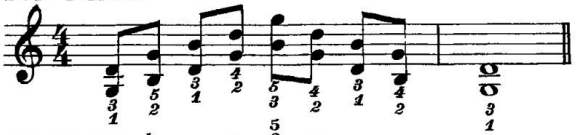


(*) Proponiano due diteggiature: A e B. L'insegnante potrà scegliere la più adatta all'allievo. Scrivendo un A od un B all'inizio di ogni arpeggio l'allievo ricorderà quale delle due diteggiature deve usare.

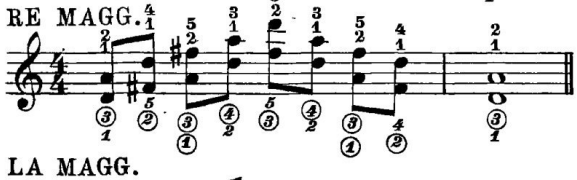
(*) *Nous proposons deux doigtés: A et B. Le professeur peut choisir le doigté qui est plus convenable pour l'élève. Celui ci est à meme de savoir quel de deux doigtés il devra employer, par l'indication de A ou B indiquée devant chaque arpège.*

(*) Proponemos dos sistemas de digitación: A y B. El maestro puede escoger el mas apropriado para el estudiante. Por la indicacion de A o B ante los arpegios, el estudiante conoce cual sistema el habrá de usar.

SOL MAGG.



RE MAGG.



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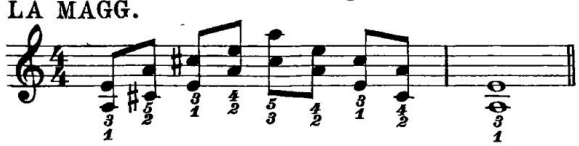

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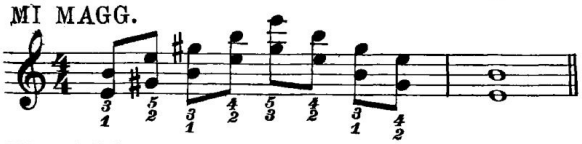

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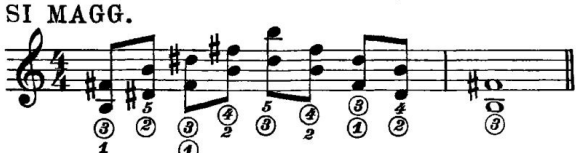

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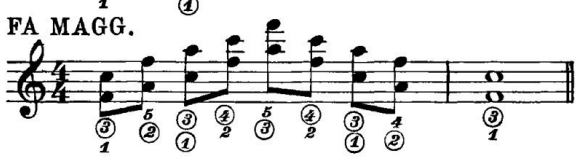

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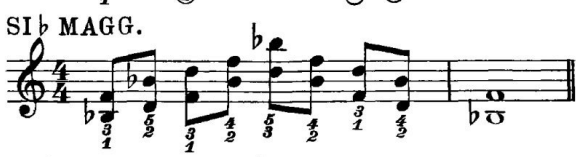

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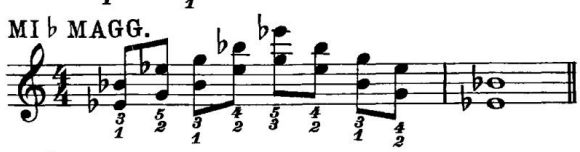

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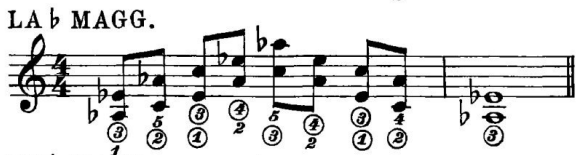

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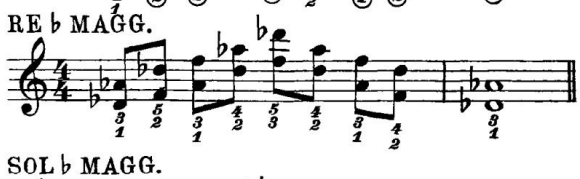

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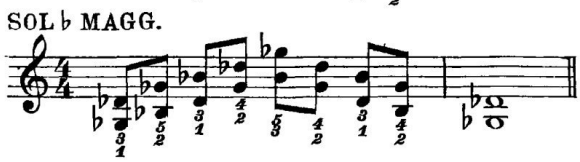

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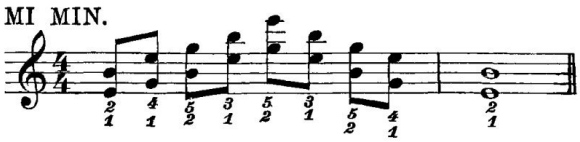

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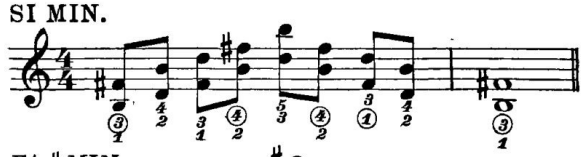

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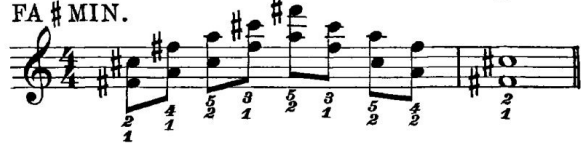

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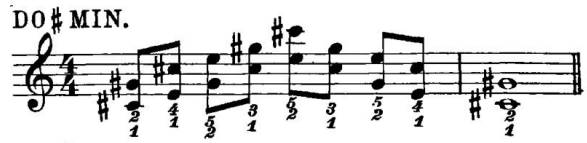

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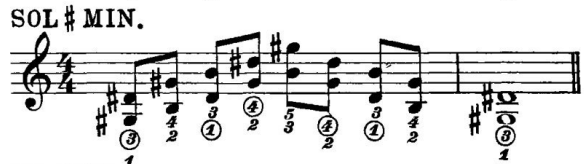

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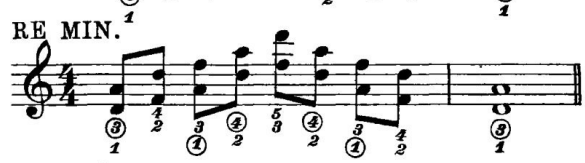

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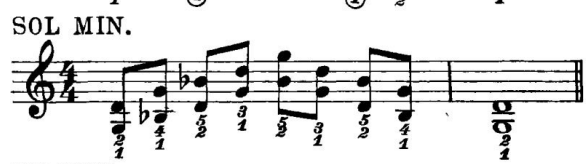

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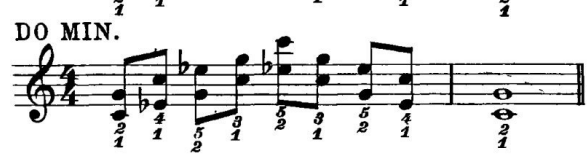

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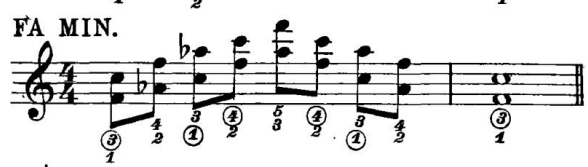

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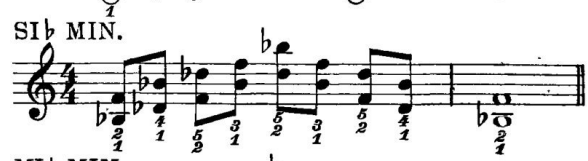

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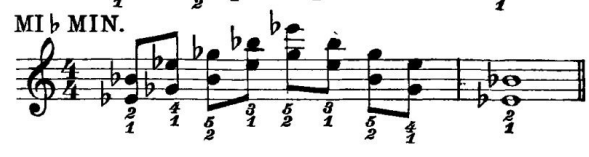
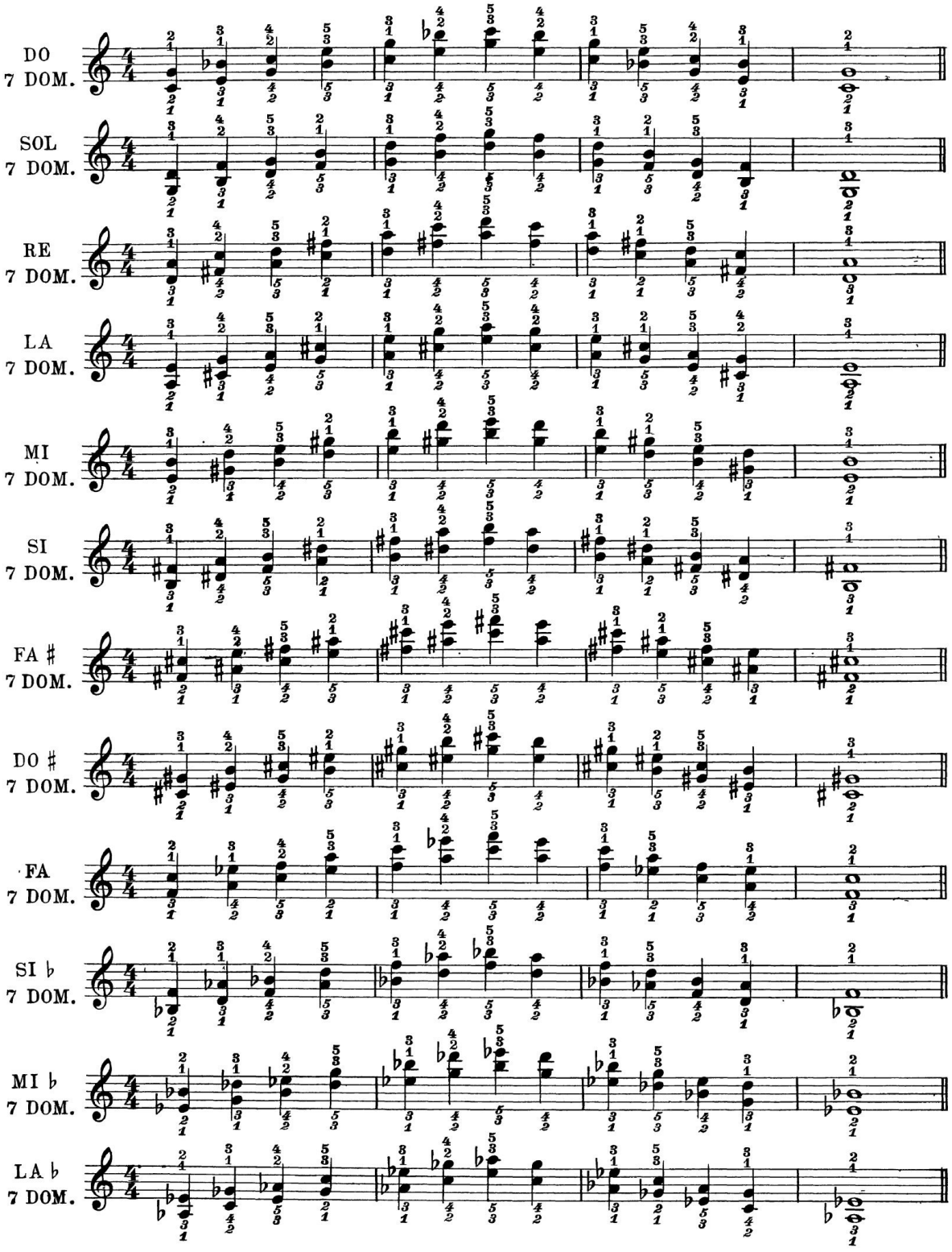


**ARPEGGI**
**A DOPPIE NOTE**
**SUGLI ACCORDI**
**DI SETTIMA DOMINANTE**

***ARPÈGES***
***À DOUBLES NOTES***
***SUR LES ACCORDS***
***DE SEPTIÈME DOMINANTE***

**ARPEGIOS**
**A DOBLES NOTAS**
**SOBRE LOS ACORDES**
**DE SEPTIMA DOMINANTE**



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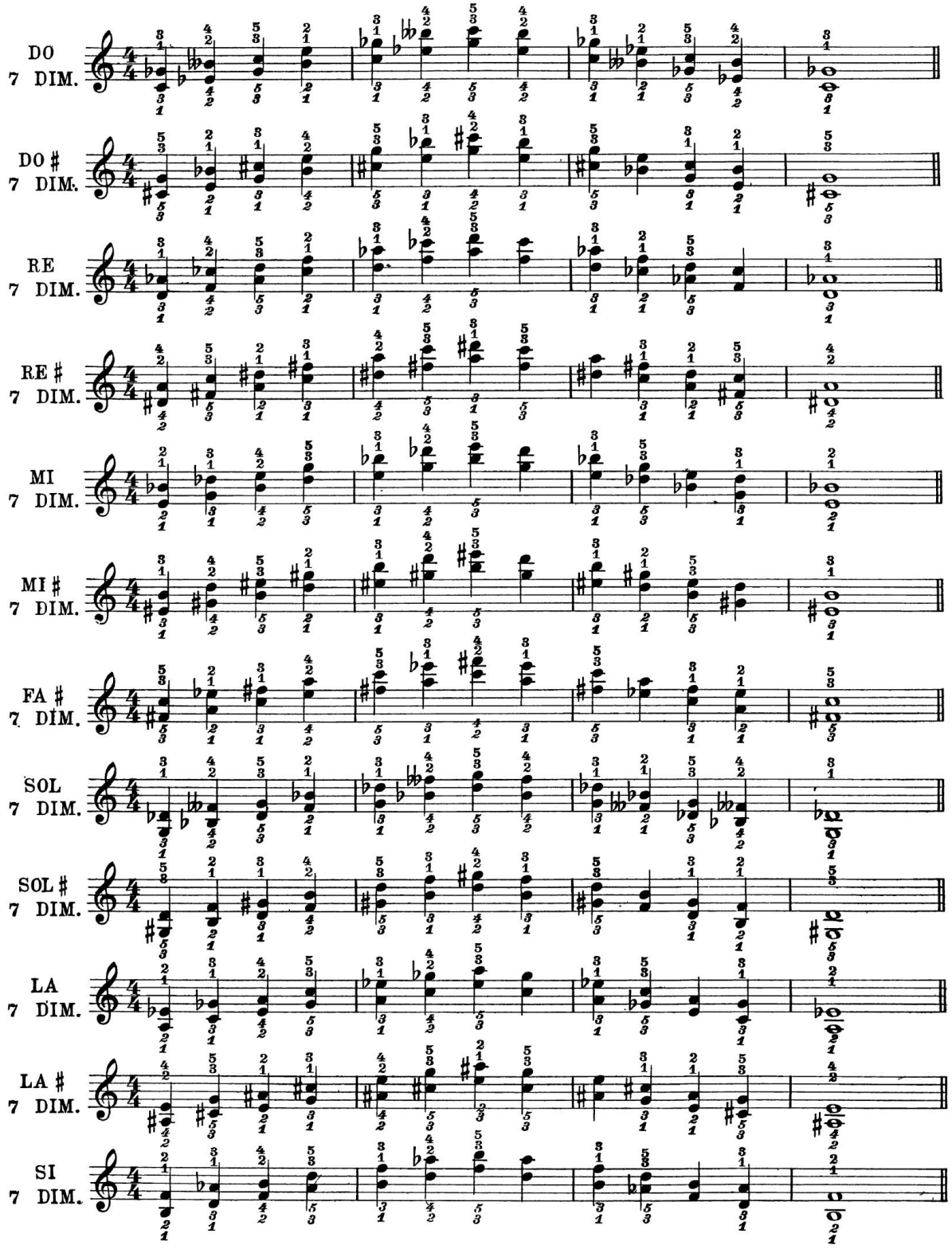

# G. FELICE FUGAZZA

# STUDI PER FISARMONICA A BASSI SCIOLTI

*(TRATTI DAL «METODO BÈRBEN» DI CAMBIERI/FUGAZZA/MELOCCHI)*

*BÈRBEN*

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*(TRATTI DAL «METODO BÈRBEN» DI CAMBIERI/FUGAZZA/MELOCCHI)*

*BÈRBEN*

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## *PRESENTAZIONE DELL'EDITORE*

*Sono ormai più di trent'anni che il «metodo Bèrben» per fisarmonica ha fatto la sua prima comparsa e, durante questi trent'anni, è divenuto un passo obbligato per tutti coloro che si dedicano alla fisarmonica. Ciò significa che il suo contenuto si è dimostrato valido tanto da non sentire il trascorrere dei decenni.*

*Tuttavia, durante questi ultimi anni, la fisarmonica ha subìto importanti trasformazioni adottando i «bassi sciolti» che, se pur con impostazioni differenti non giovevoli all'adozione di una struttura dello strumento definitiva ed universalmente accettata, consentono anche alla mano sinistra di spaziare in una estensione di più ottave, svincolandosi dagli accordi precombinati.*

*Tenendo conto di questi due fattori (la permanente validità di un metodo affermato e le modifiche dello strumento per cui tale metodo fu scritto), ci è sembrato opportuno pubblicare una raccolta di studi ed esercizi tratti dal «metodo Bèrben» adatti alla fisarmonica a bassi sciolti.*

*Daremo così modo ad insegnanti ed allievi di far capo a studi ed esercizi che già sono a loro familiari e dei quali hanno sperimentato ripetutamente la validità, anche quando intraprenderanno lo studio della fisarmonica a bassi sciolti.*

*L'incarico di allestire questa pubblicazione è stato affidato al m° G. Felice Fugazza che anche questa volta — ne siamo certi — non verrà meno alla stima di cui gode tra gli insegnanti ed i fisarmonicisti.*

## AVVERTENZE

Per la compilazione di questa raccolta ho scelto 43 studi del «metodo Bèrben»: 15 dal primo volume e 28 dal secondo volume.

Ho operato la scelta guidato dai seguenti criteri:

— *Tralasciare gli esercizi iniziali più facili che, specie per la mano destra, possono essere utilizzati come si trovano nella versione originale del metodo Bèrben.*

— *Contenere il più possibile il numero di studi costituenti la presente antologia.*

— *Presentare, pur nel numero limitato di esercizi, il più ampio ventaglio di proposte tecniche.*

Naturalmente non ho mai perduto di vista lo scopo che si è prefisso l'editore, e ciò mi ha portato a modificare — più o meno profondamente — alcuni studi. Ciò è stato fatto salvando interamente il testo della mano destra, modificando la parte della mano sinistra per creare «occasioni tecniche» e, dove possibile, per evidenziare anche l'apporto espressivo dei bassi sciolti.

Gli studi sono contrassegnati da un numero progressivo, sotto il quale è riportato, fra parentesi, il numero del volume (I o II) e il numero d'ordine presente nelle edizioni integrali dei due volumi del metodo Bèrben. Ciò sarà sicuramente utile per individuare una loro collocazione durante lo svolgimento di corsi che abbiano come materiale didattico di base il metodo Bèrben.

Le diteggiature della mano destra sono rimaste quelle riportate sul metodo Bèrben. Le diteggiature della mano sinistra sono indicate secondo i due sistemi:

— I numeri in carattere *corsivo* indicano la diteggiatura per i bassi sciolti cromatici.

— I numeri in carattere tondo indicano la diteggiatura riferita al sistema per quinte.

La diteggiatura per il sistema cromatico è prevista per bassi sciolti disposti su tre file. L'estensione dei bassi sciolti non supera mai le tre ottave e si adatta quindi anche agli strumenti meno elaborati.

Ho di proposito omesso qualsiasi indicazione per l'uso del mantice, perché sono fermamente convinto che qualsiasi capacità espressiva dello strumento risieda proprio in un corretto utilizzo del mantice, per cui ogni mia indicazione non finalizzata al tipo di strumento ed alla energia fisica di chi lo usa potrebbe risultare fuorviante ed inopportuna.

Tenendo conto anche delle caratteristiche molto diverse degli strumenti in circolazione (ed anche in considerazione di quanto detto a proposito del mantice), ho preferito tralasciare qualsiasi indicazione di registrazione. In proposito solo una considerazione generale mi sembra di qualche valore pratico: bassi sciolti o combinati «recitano» parti molto diverse nel discorso musicale. Nei bassi sciolti si tende ad identificare un elemento con capacità di dialogo con la mano destra e questo impone una registrazione estremamente equilibrata tra le due sezioni dello strumento. Il basso normale è tradizionalmente inteso come l'elemento di sostegno e, come tale, deve riprendere la sua robusta ma non soverchiante presenza!

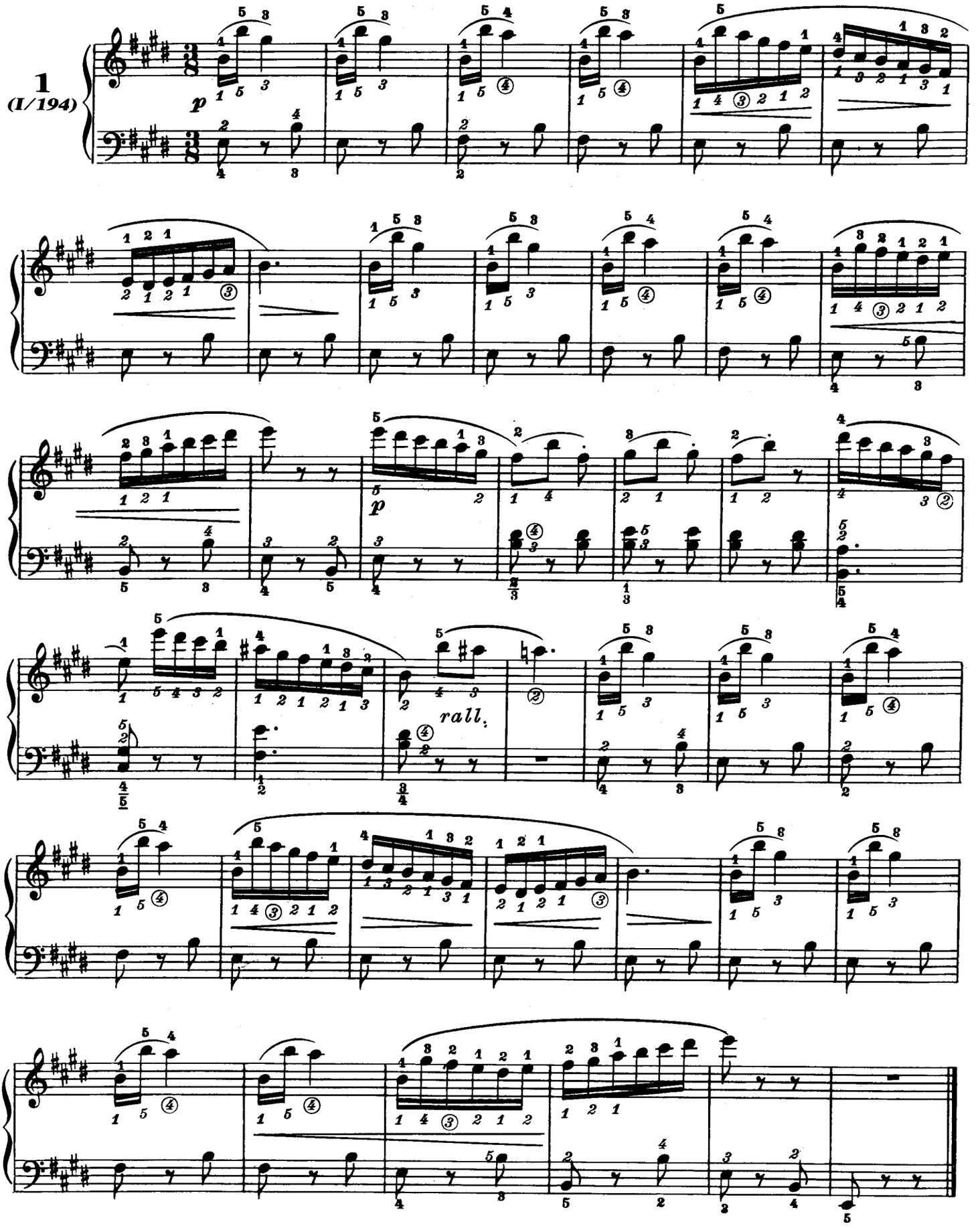
A questo punto non mi rimane che augurare buon lavoro a tutti coloro che vorranno servirsi di questo testo, nella speranza che le loro fatiche, assieme alla mia, diano i frutti sperati.

**G.F. Fugazza**

***hanno collaborato per le diteggiature:***
***Elio Boschello ed Eugenia Marini***

# SCHERZO

Moderato grazioso



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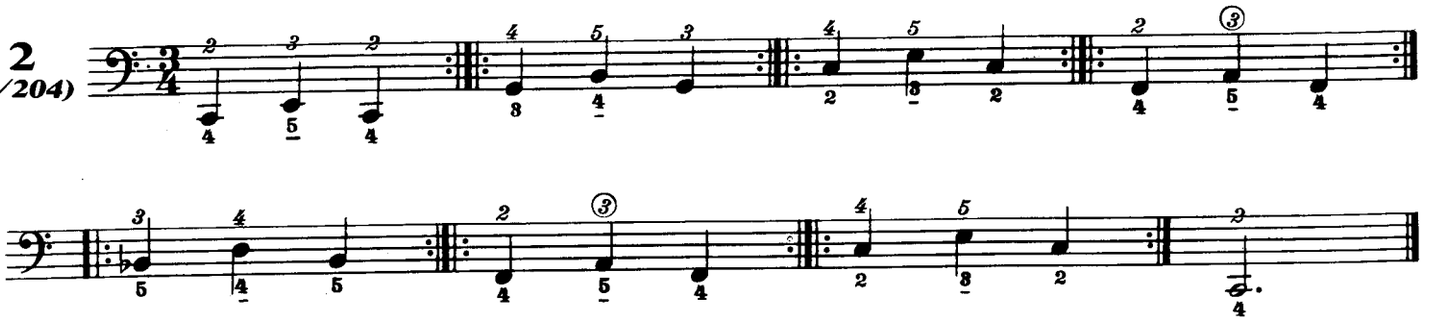

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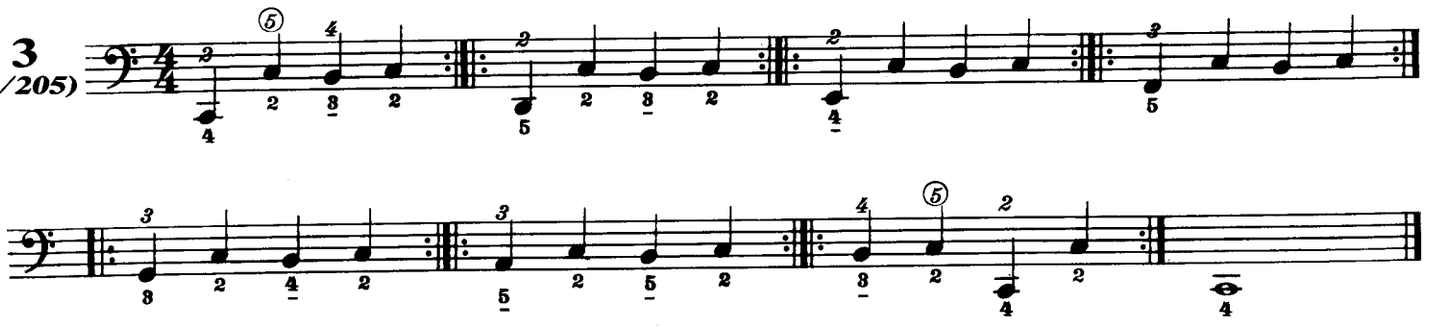

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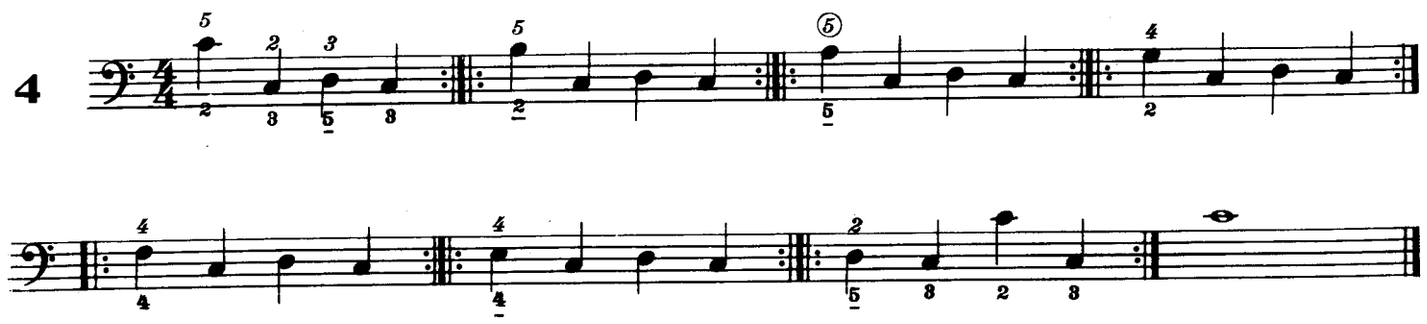

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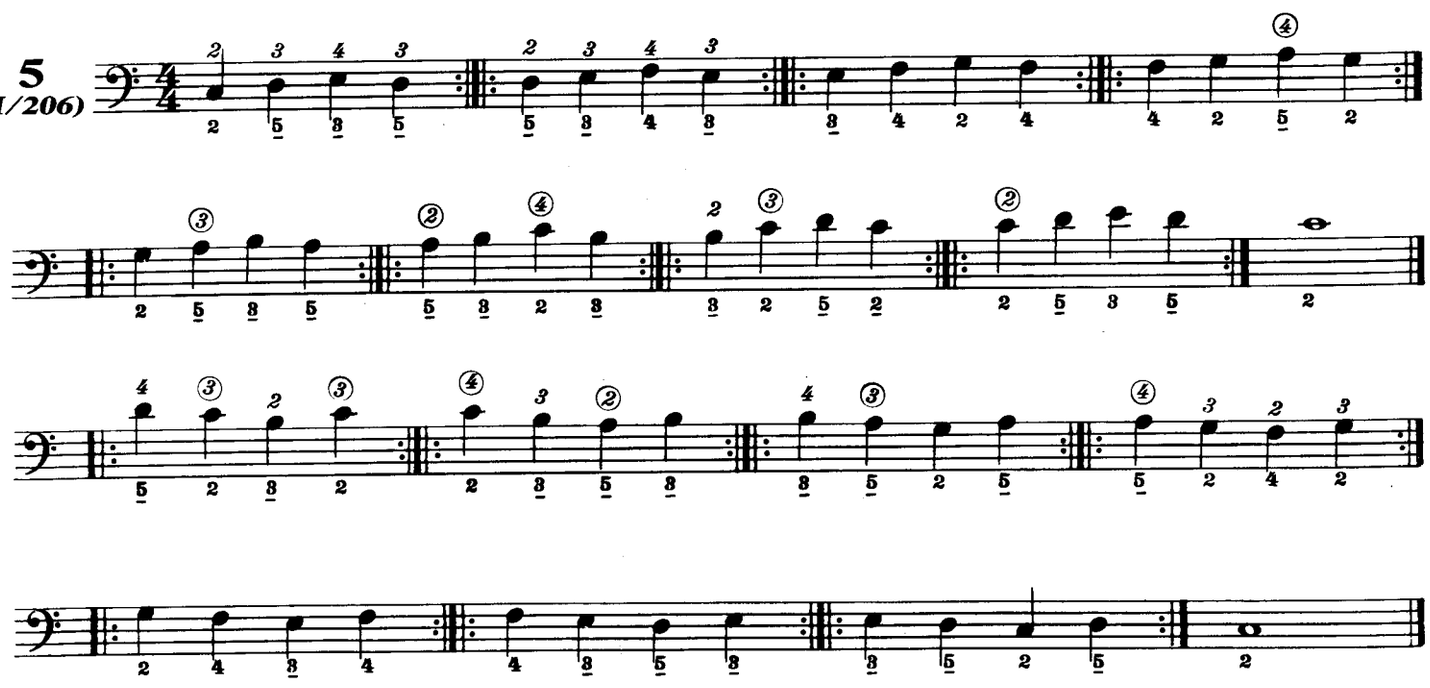

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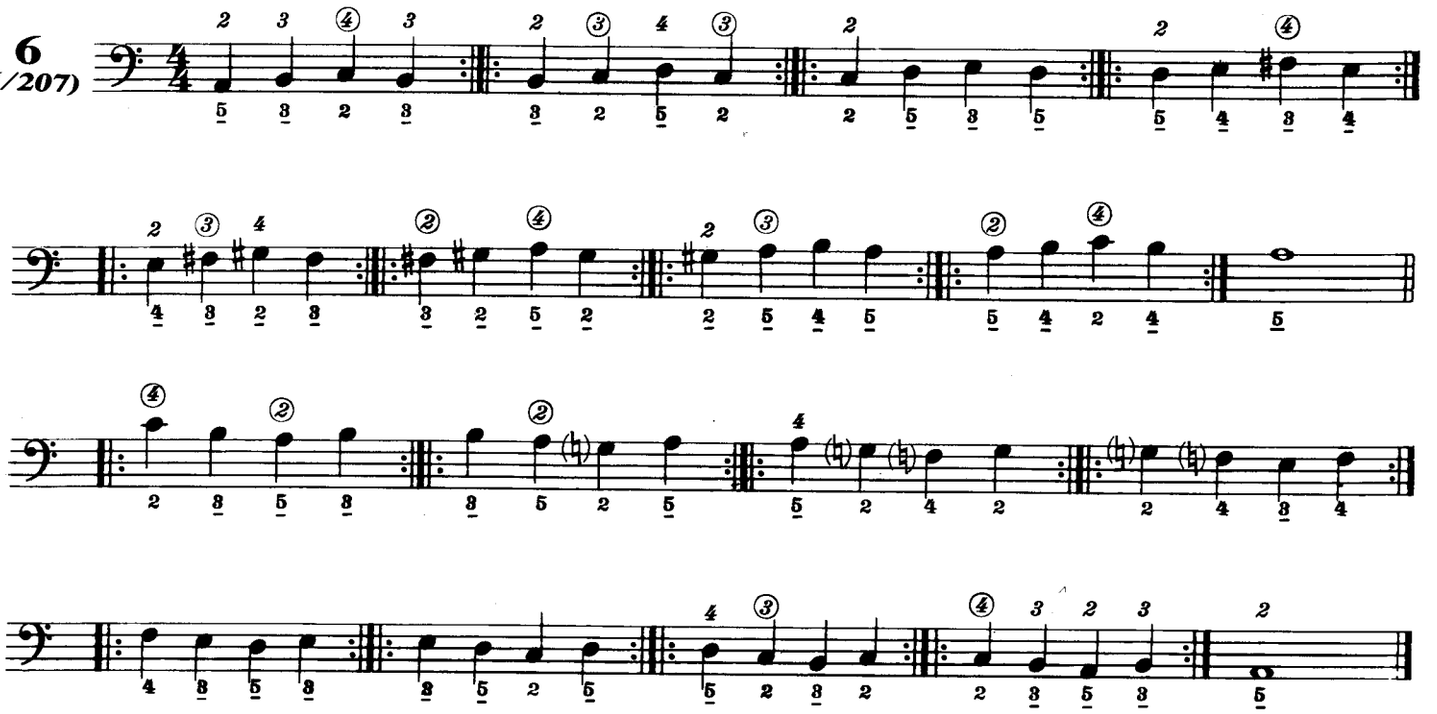

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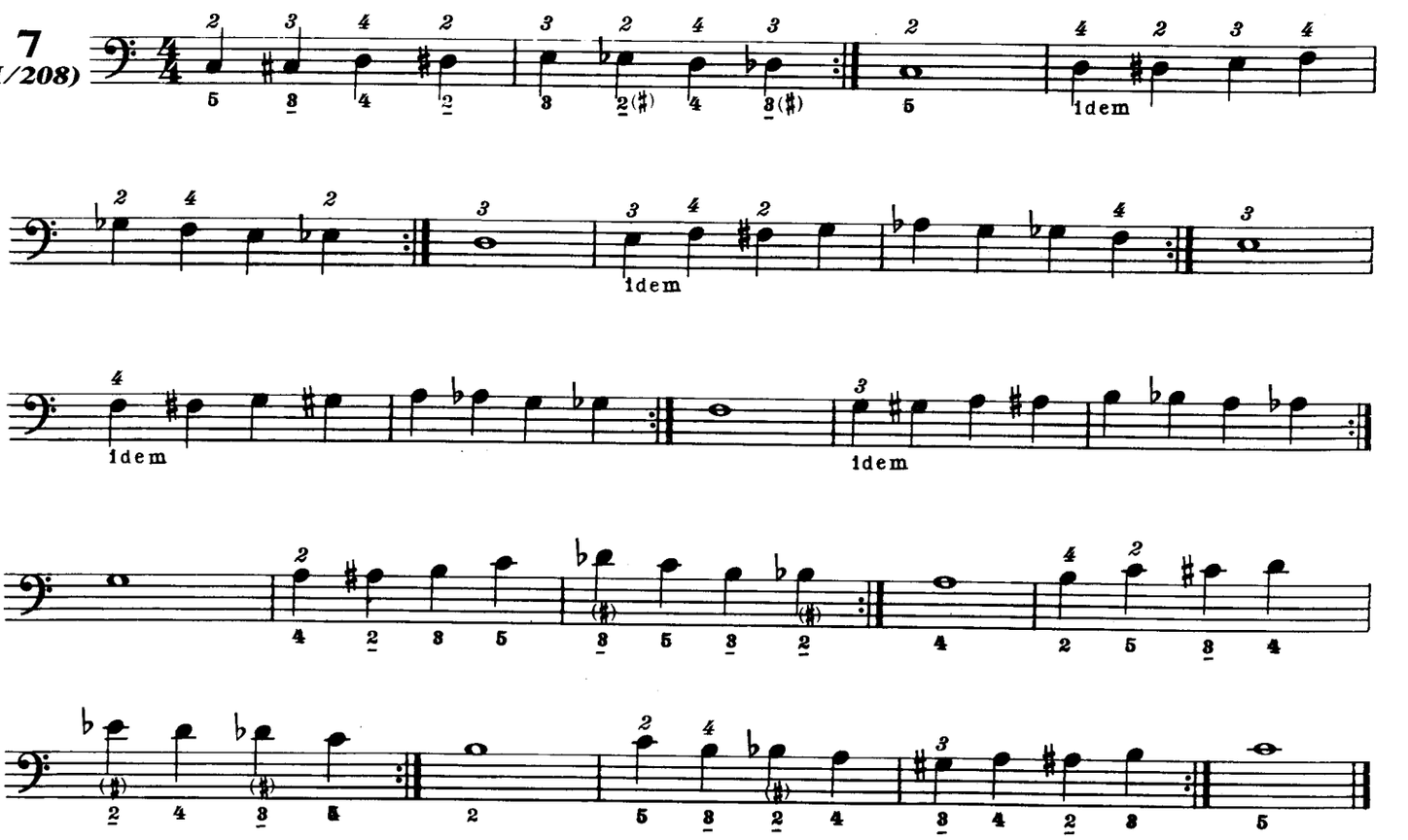

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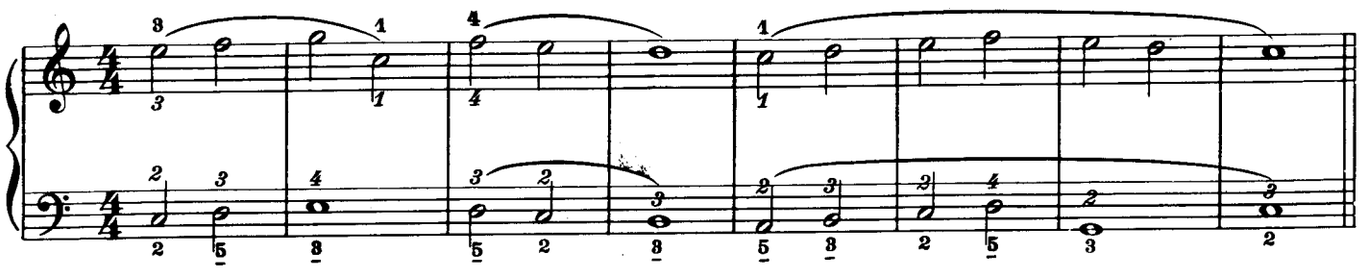

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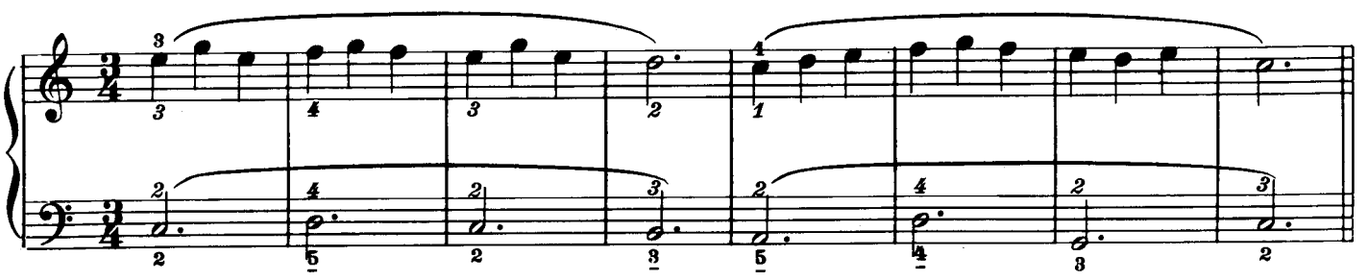

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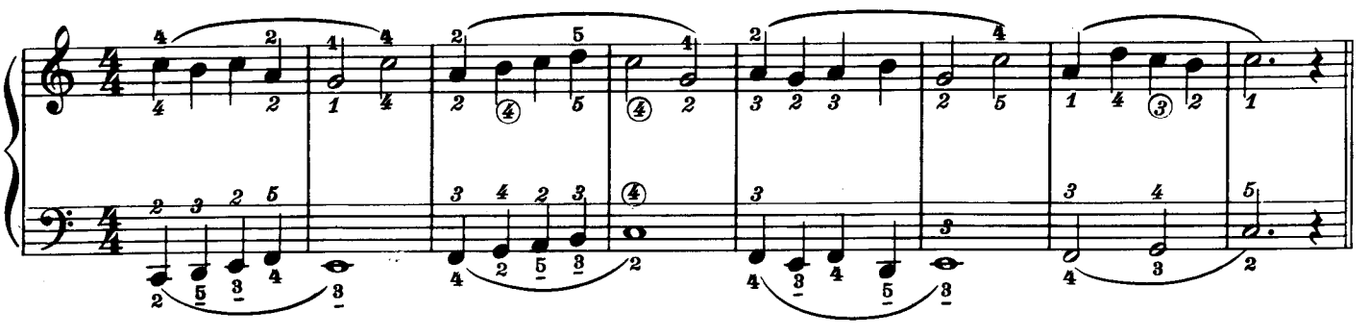

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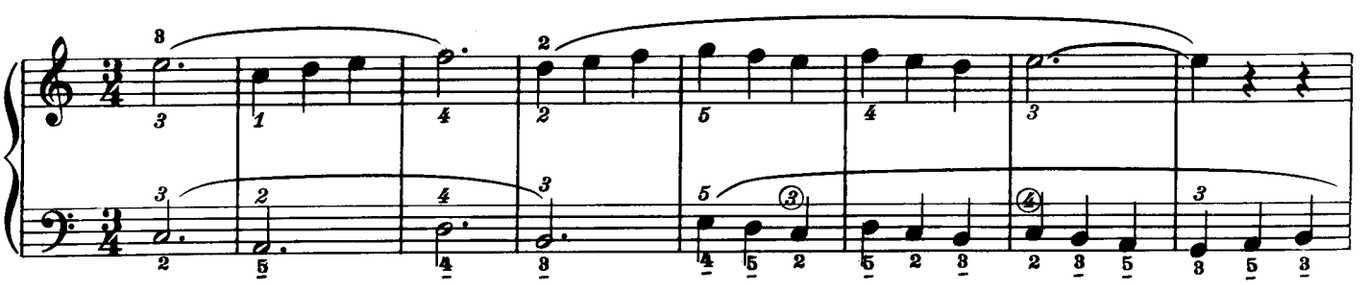

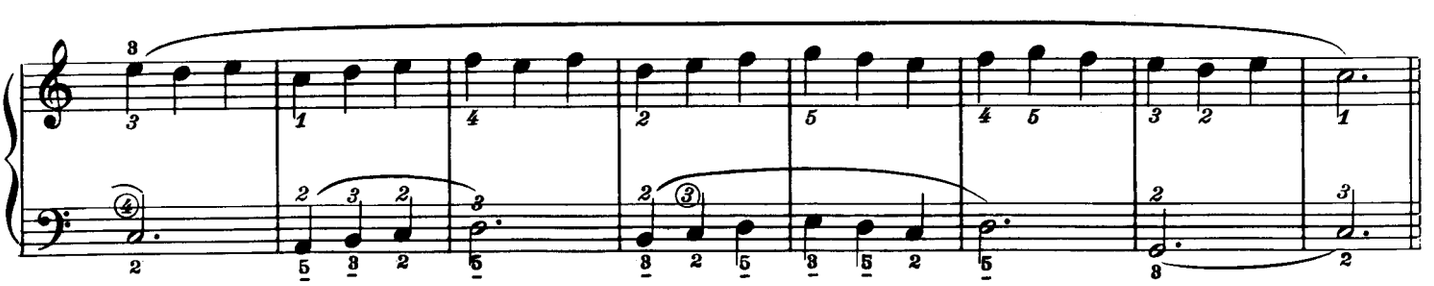

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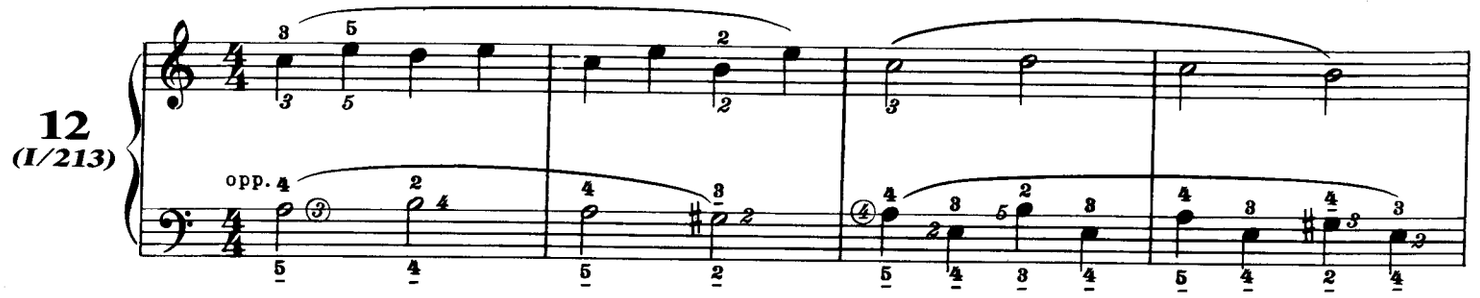


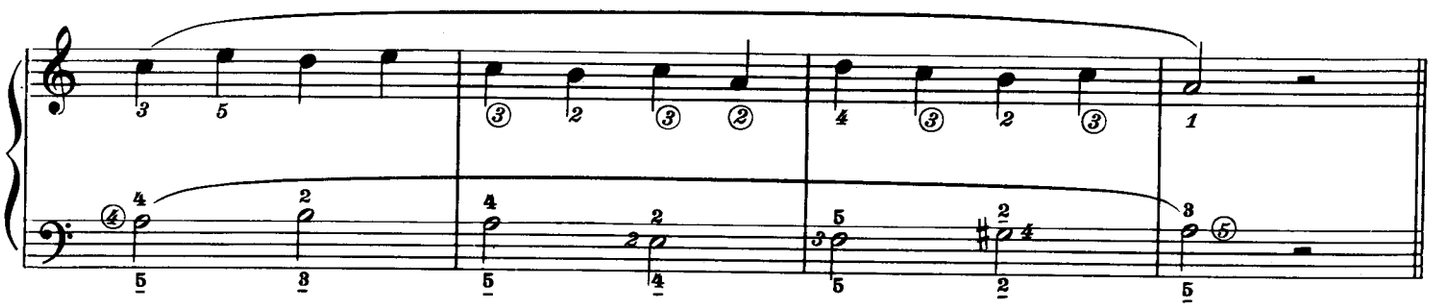

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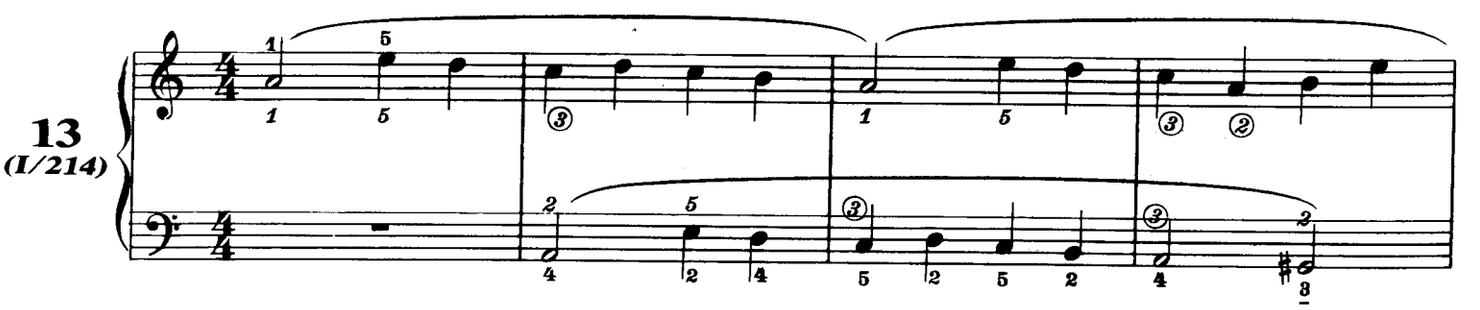

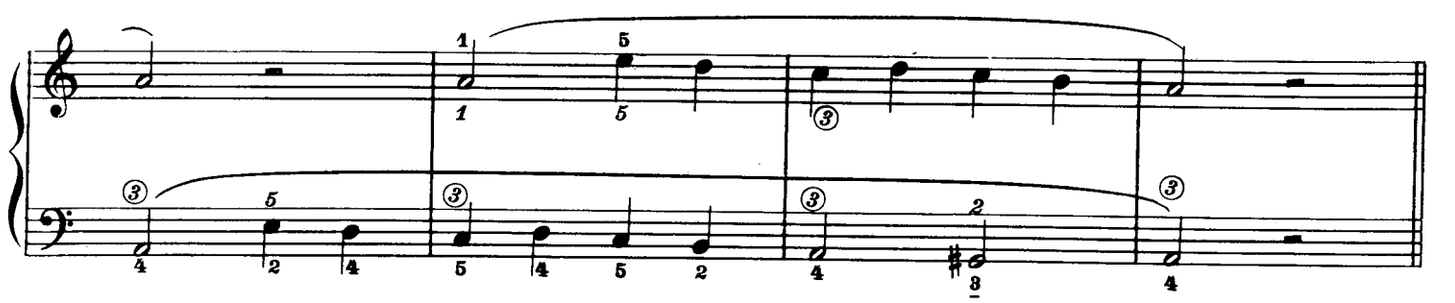

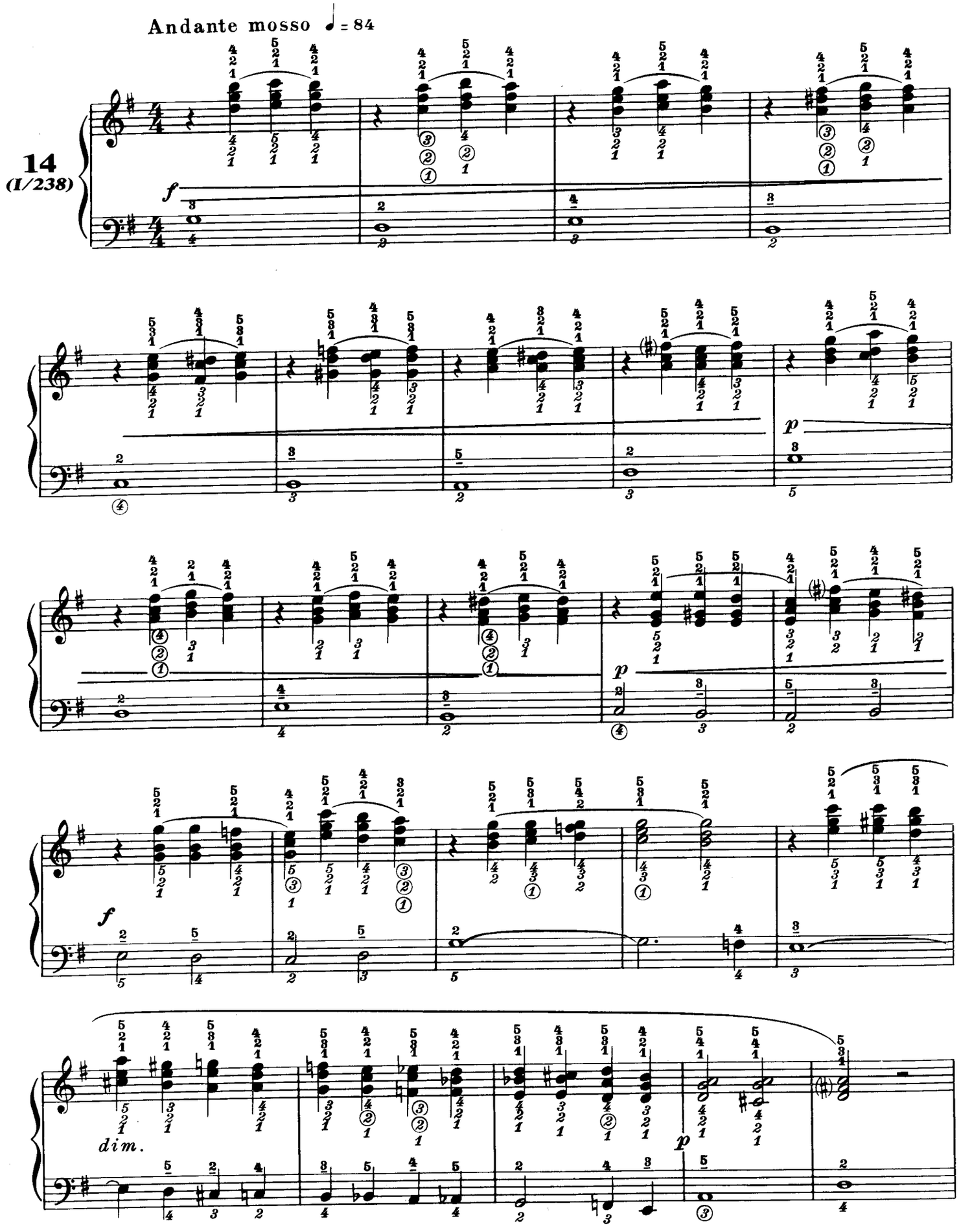
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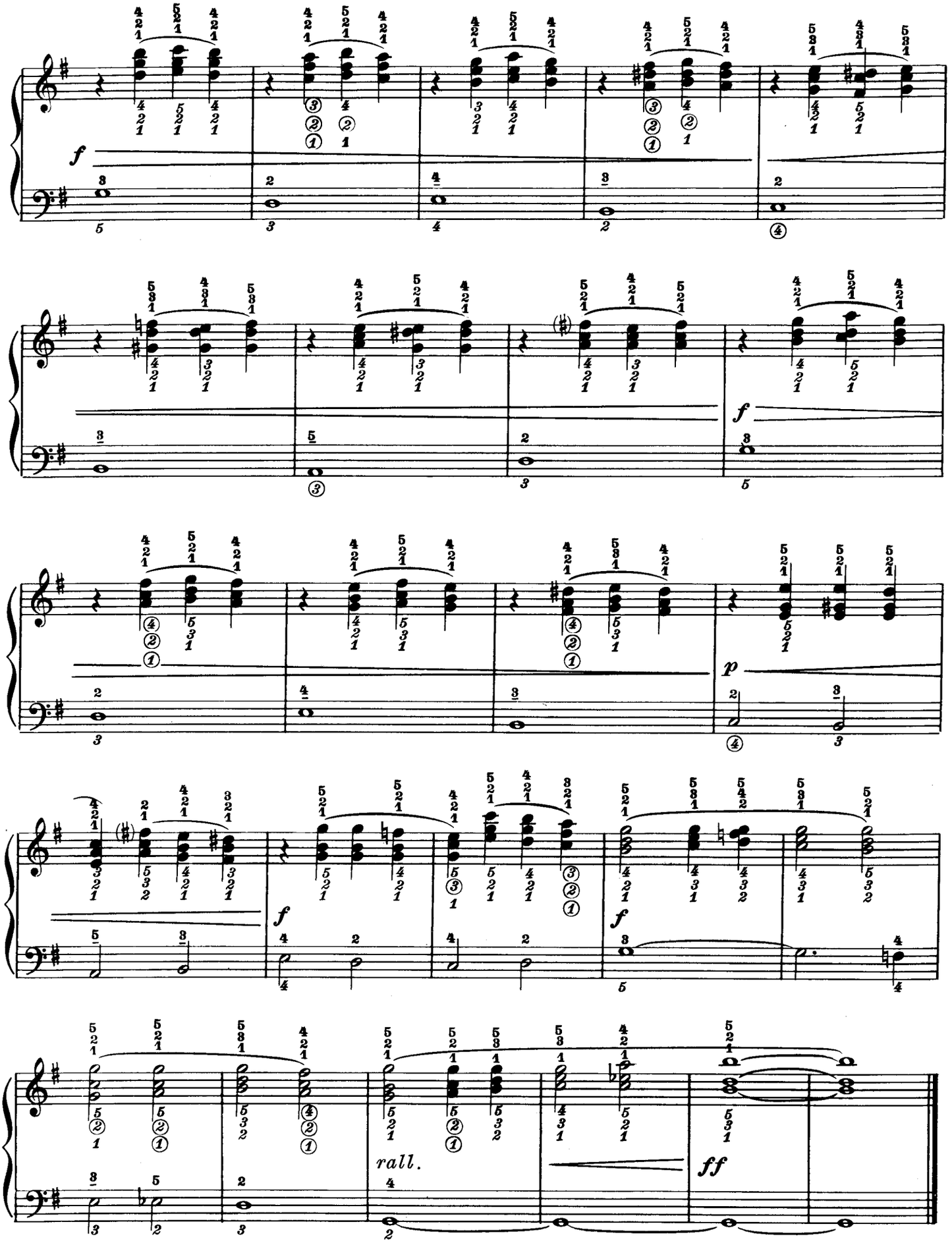
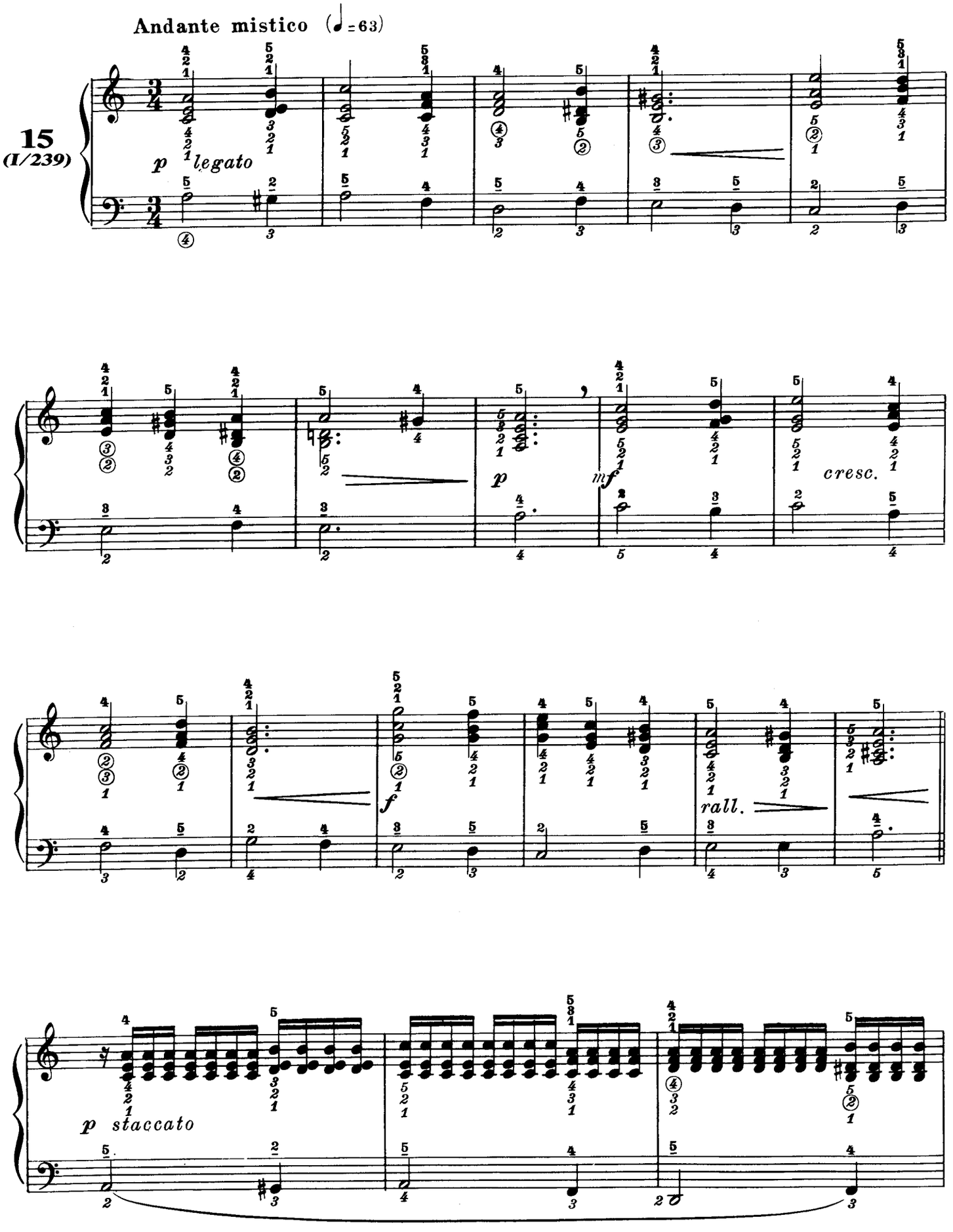
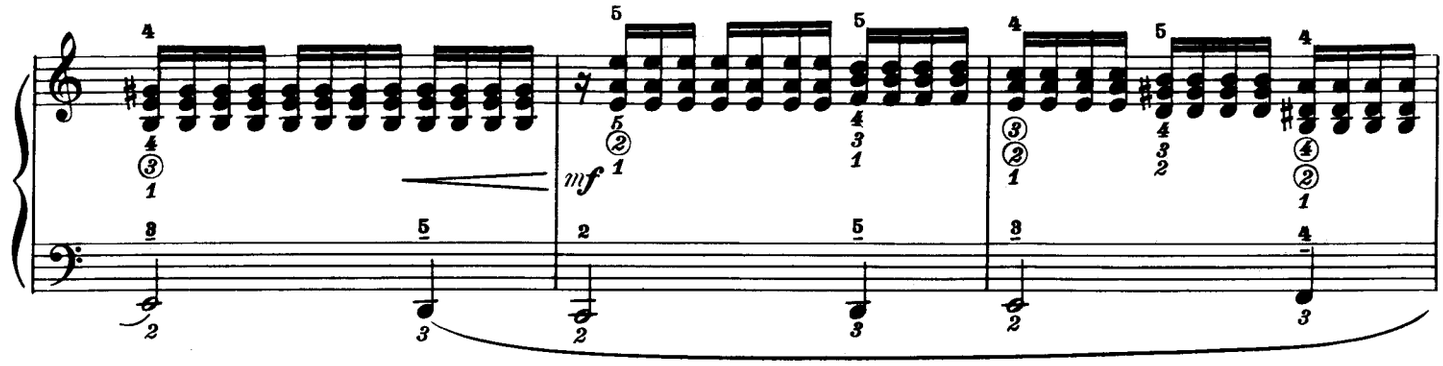
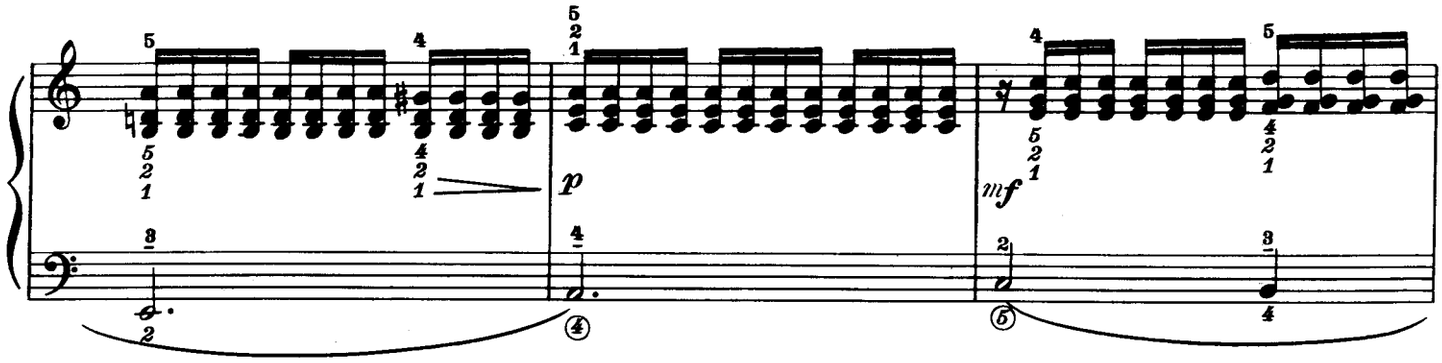
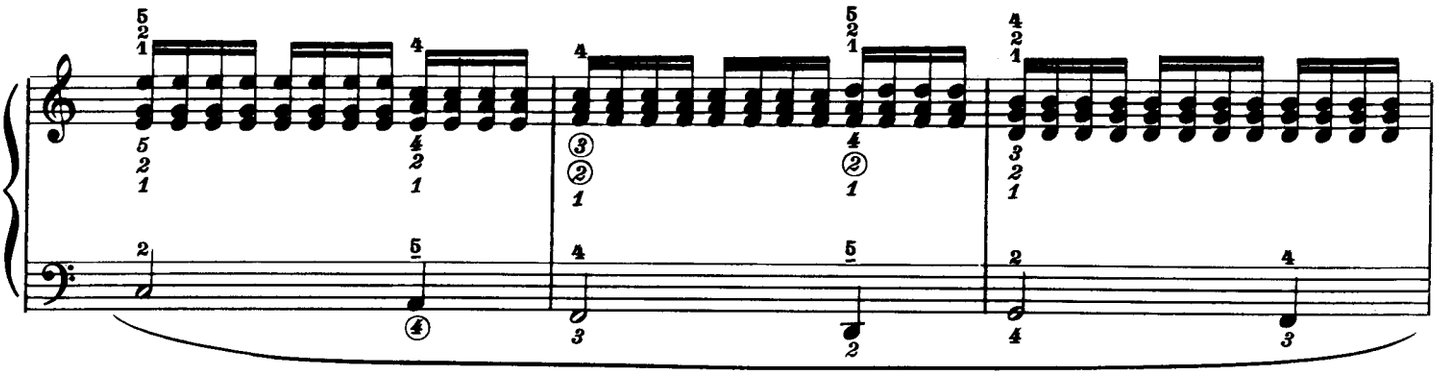
dim.
p

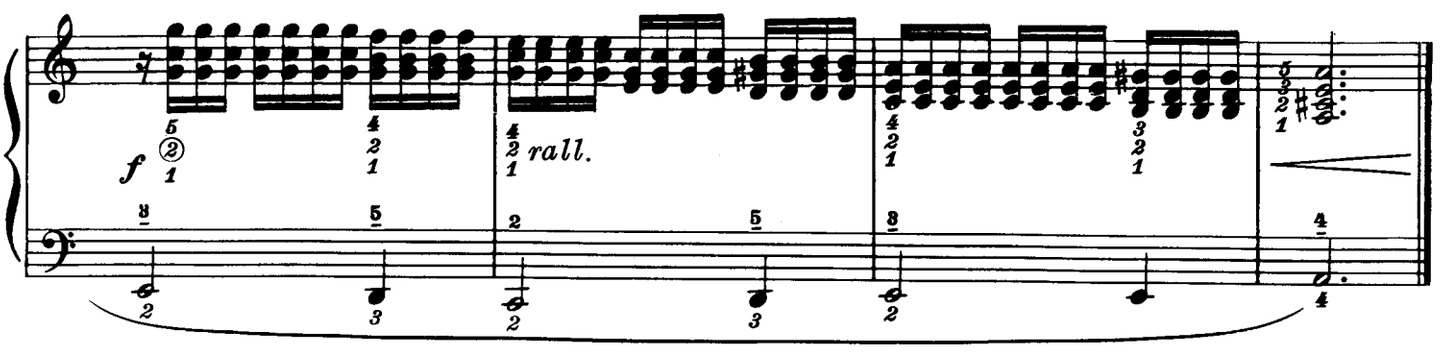

f
f
p
f
f
rall.
ff

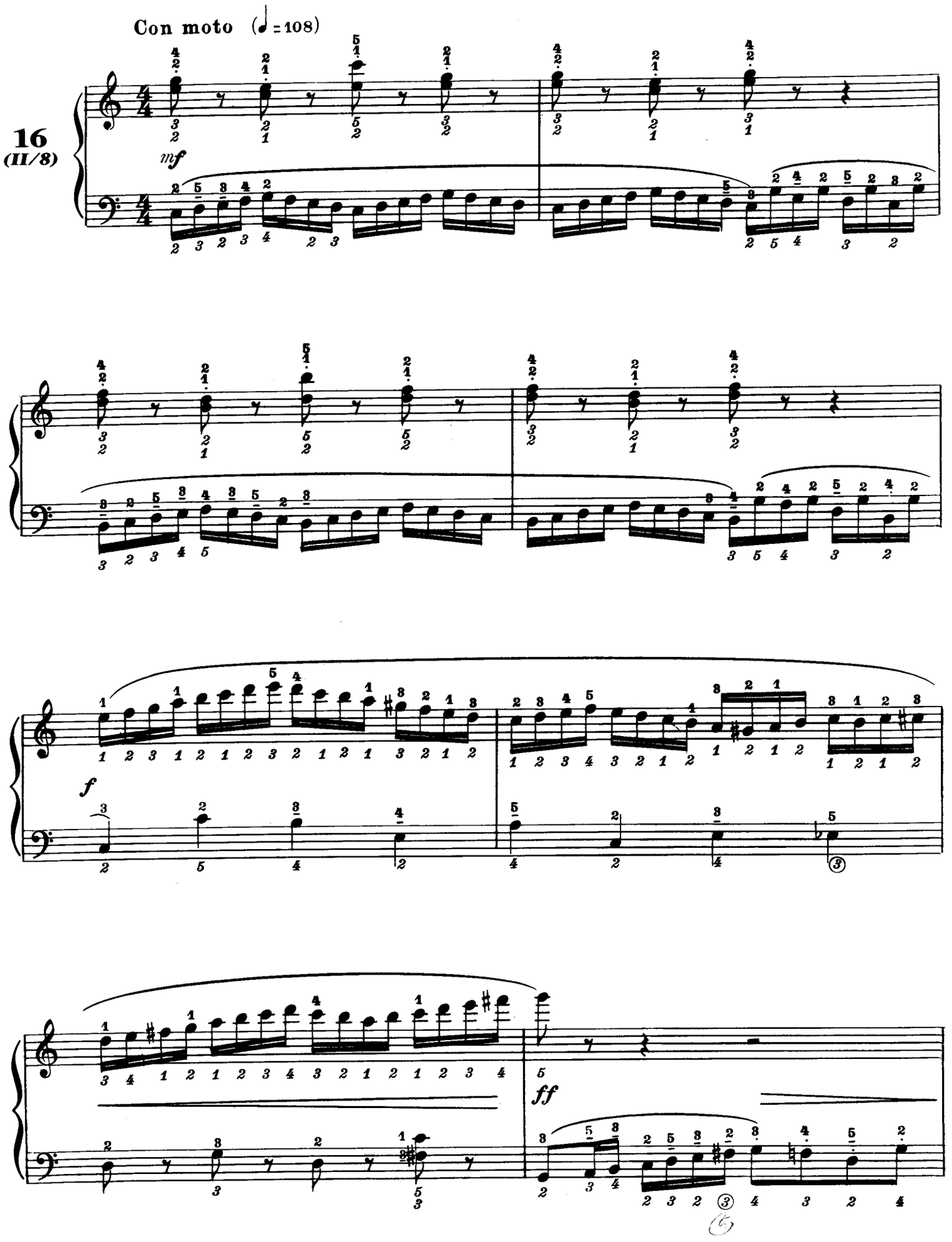

Andante mistico (♩=63)
15
(I/239)
p legato
p
mf
cresc.
f
rall.
p staccato

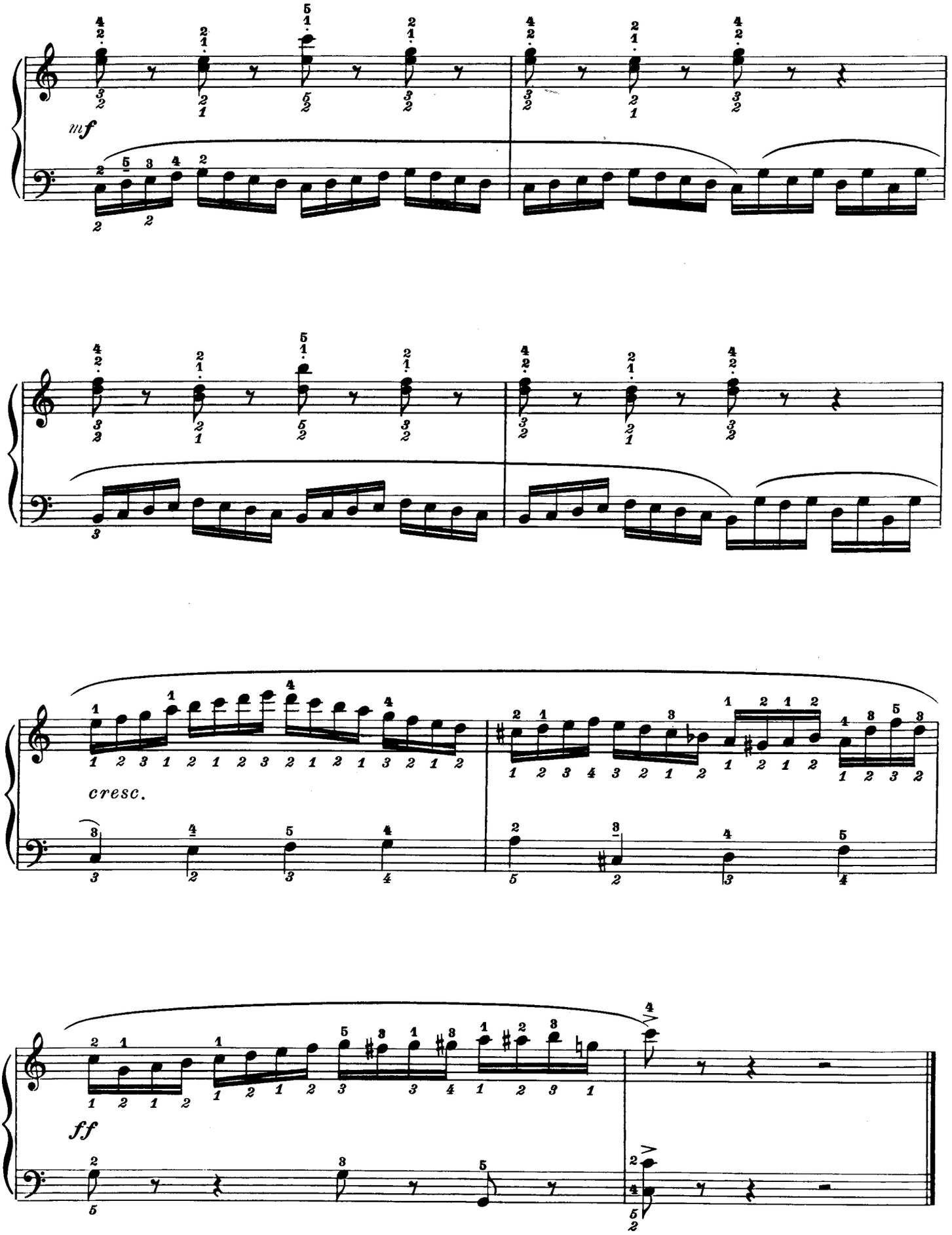


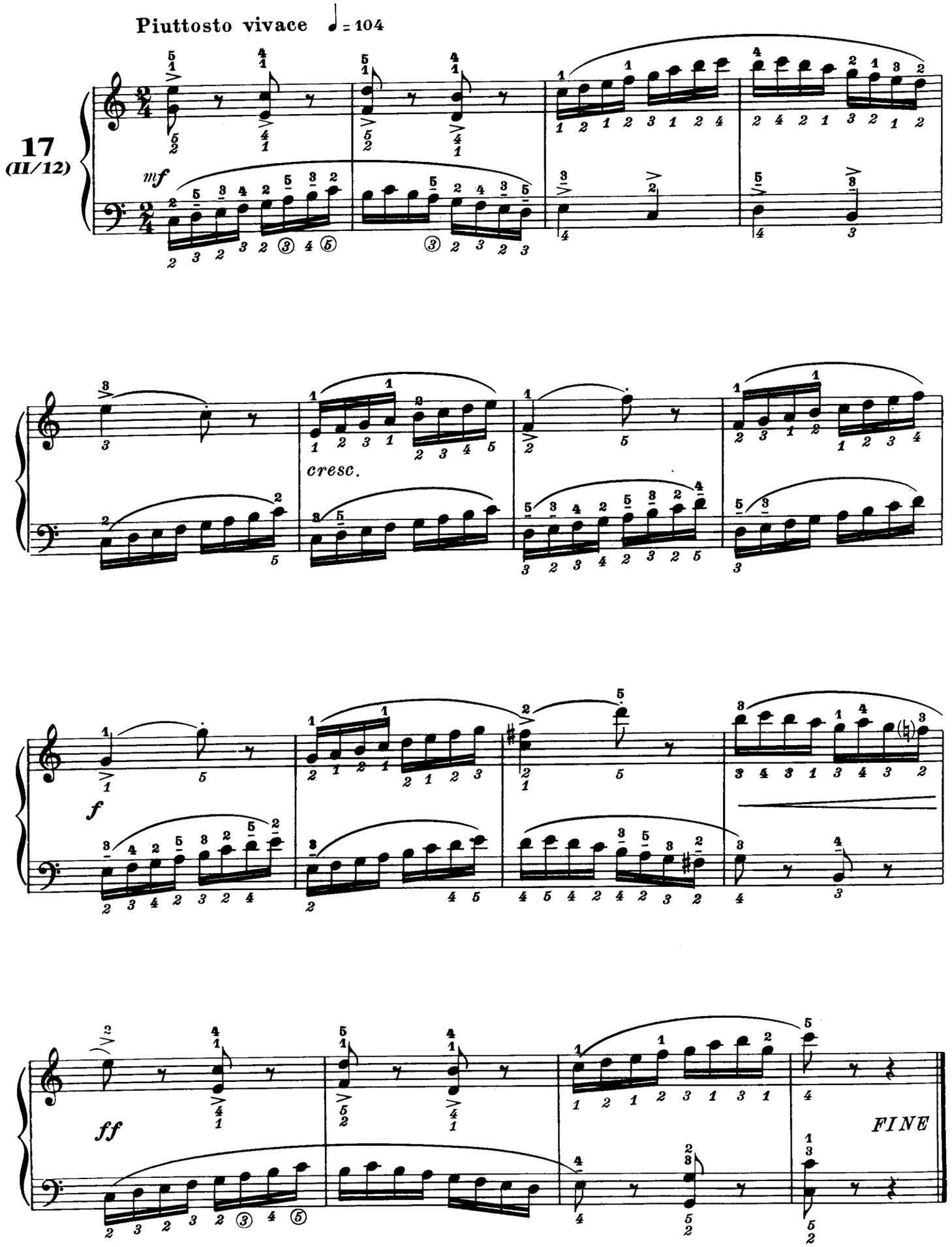


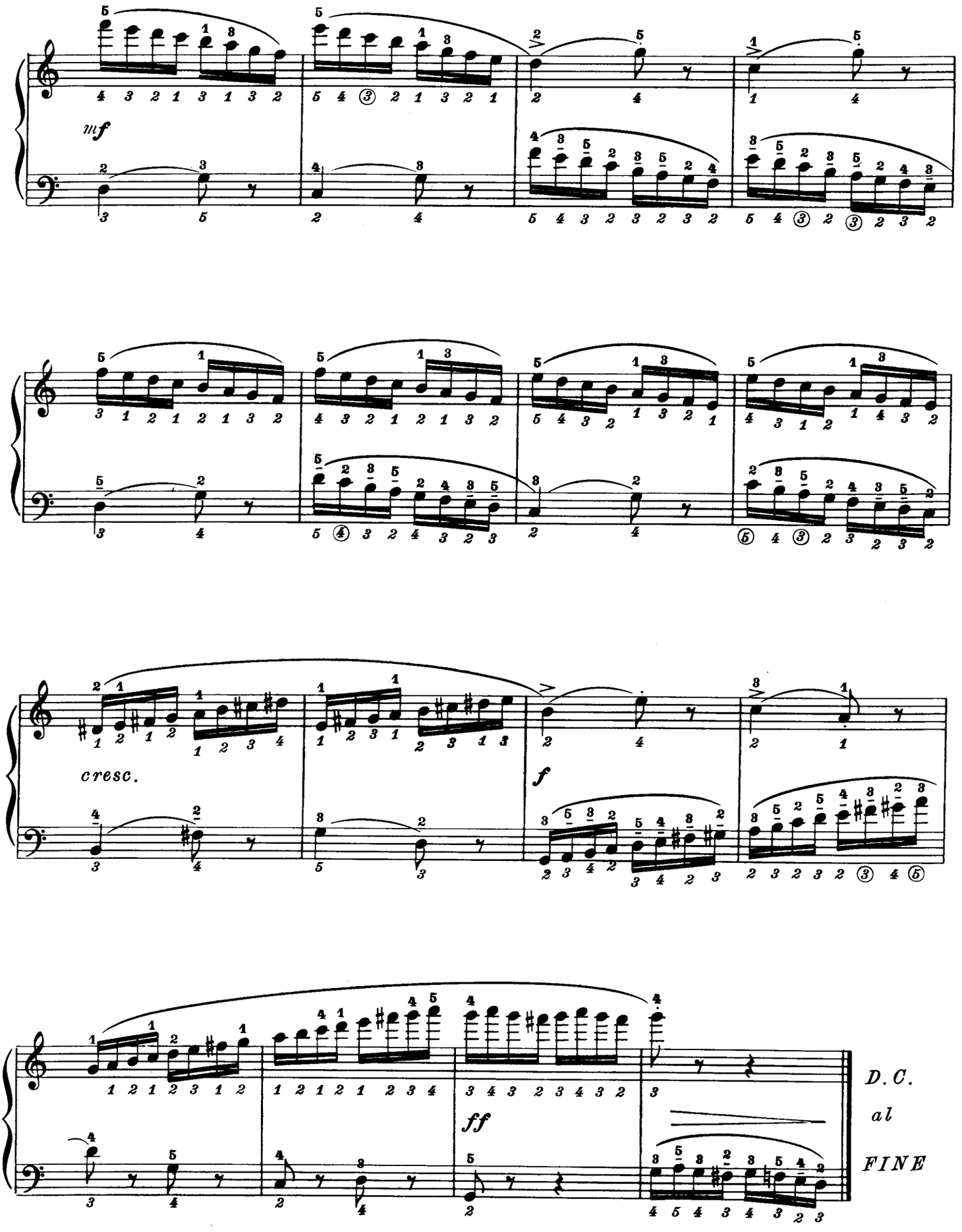


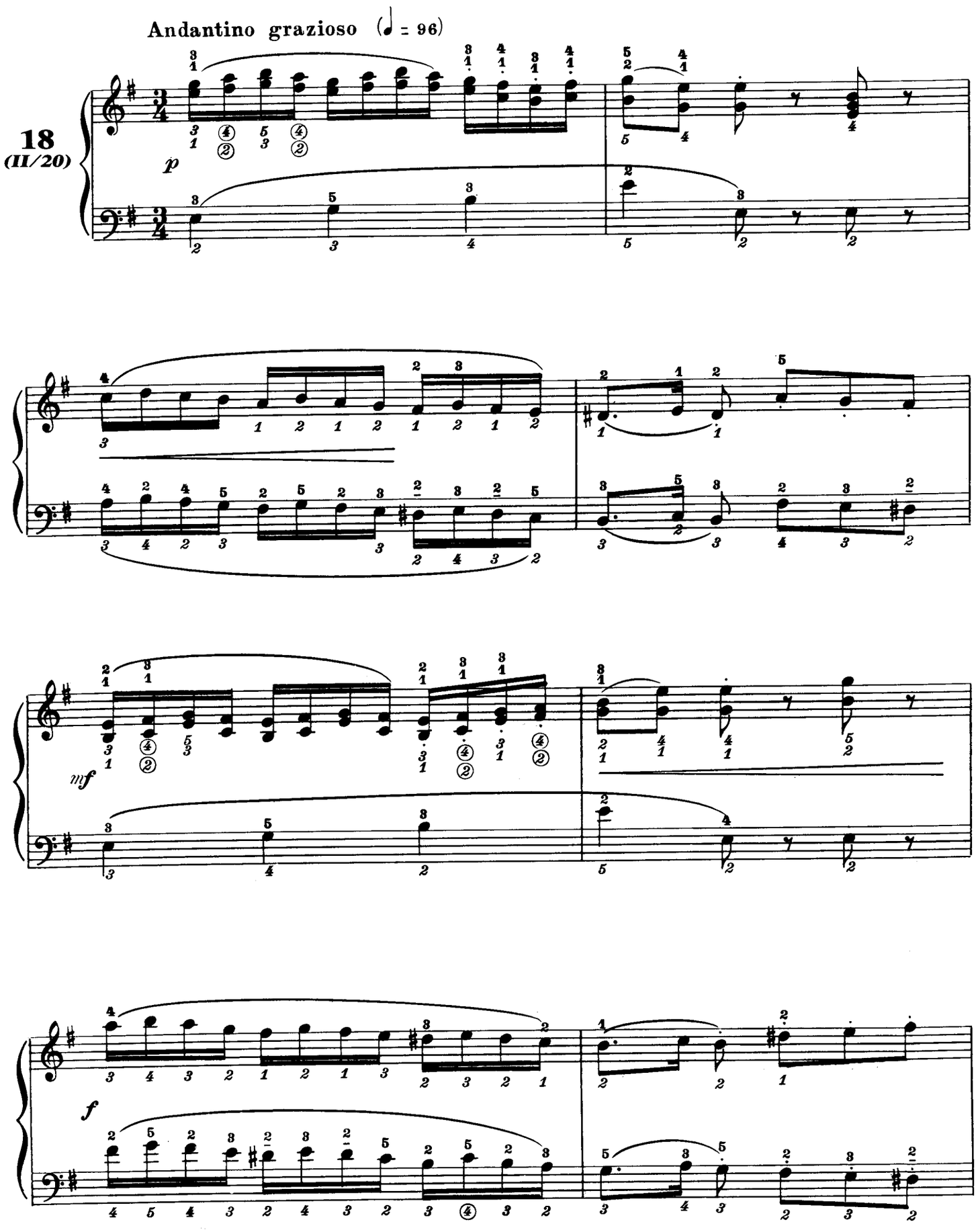

rall.

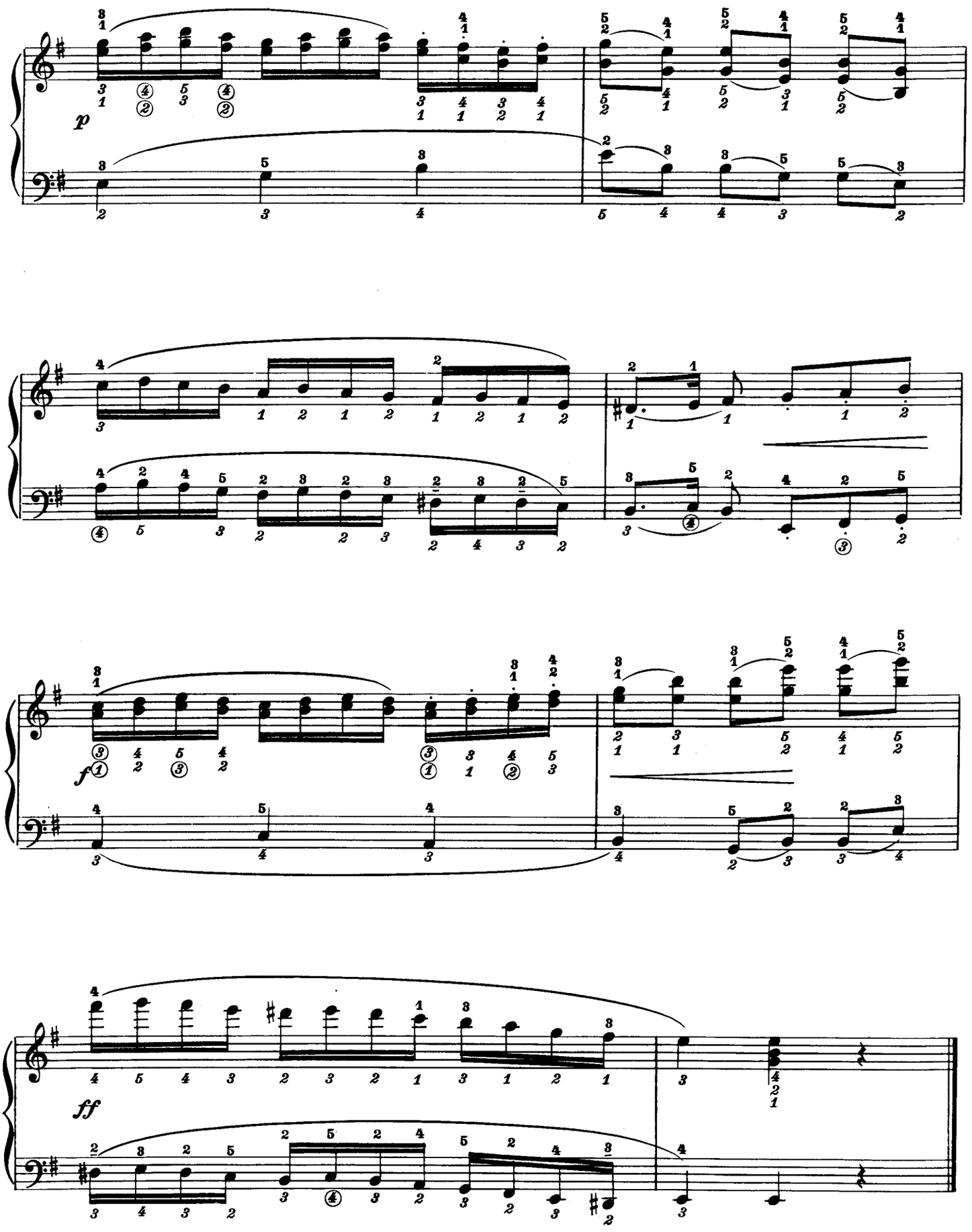

Con moto (♩ = 108)
16
(II/8)
mf
f
ff

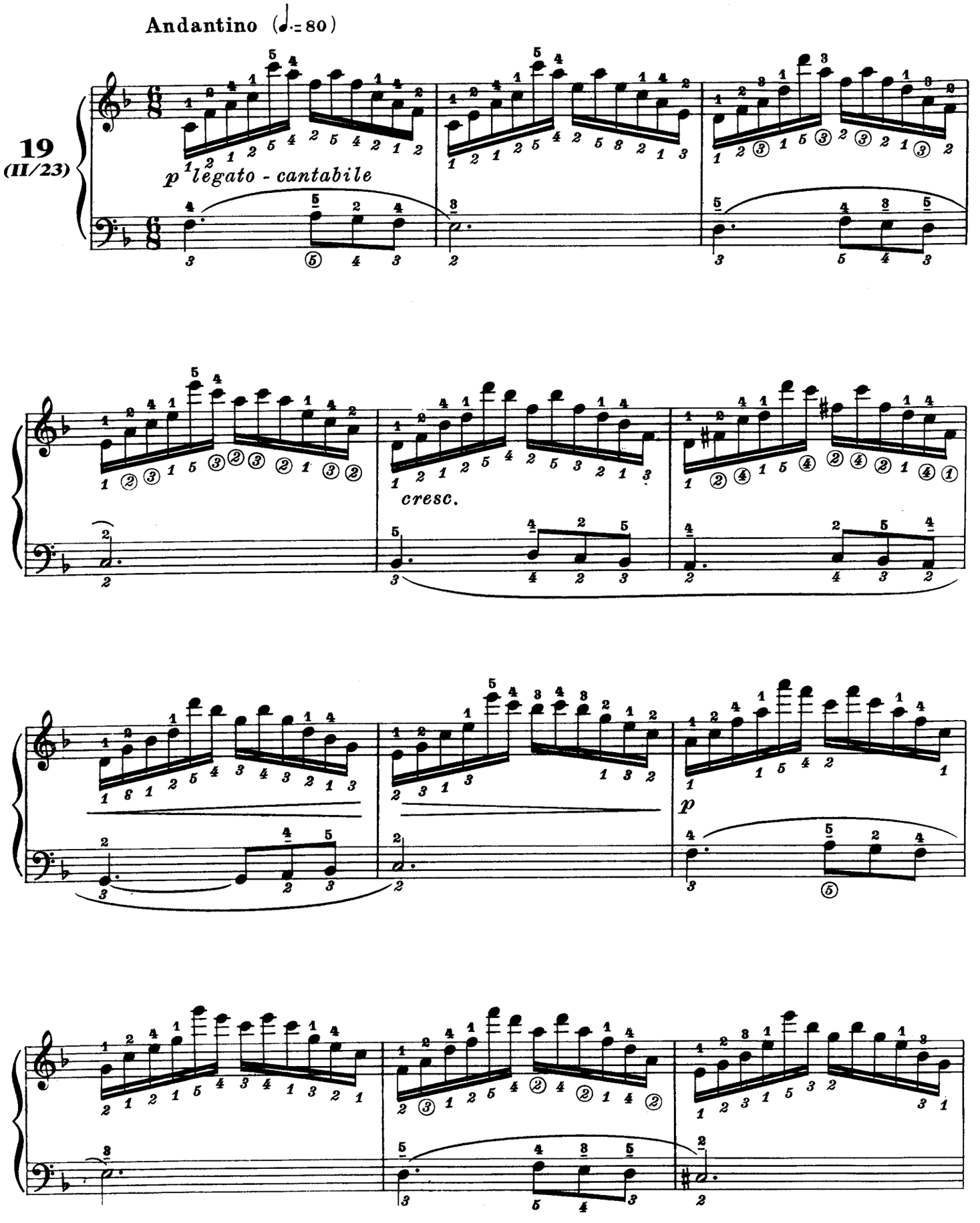

mf
cresc.
ff

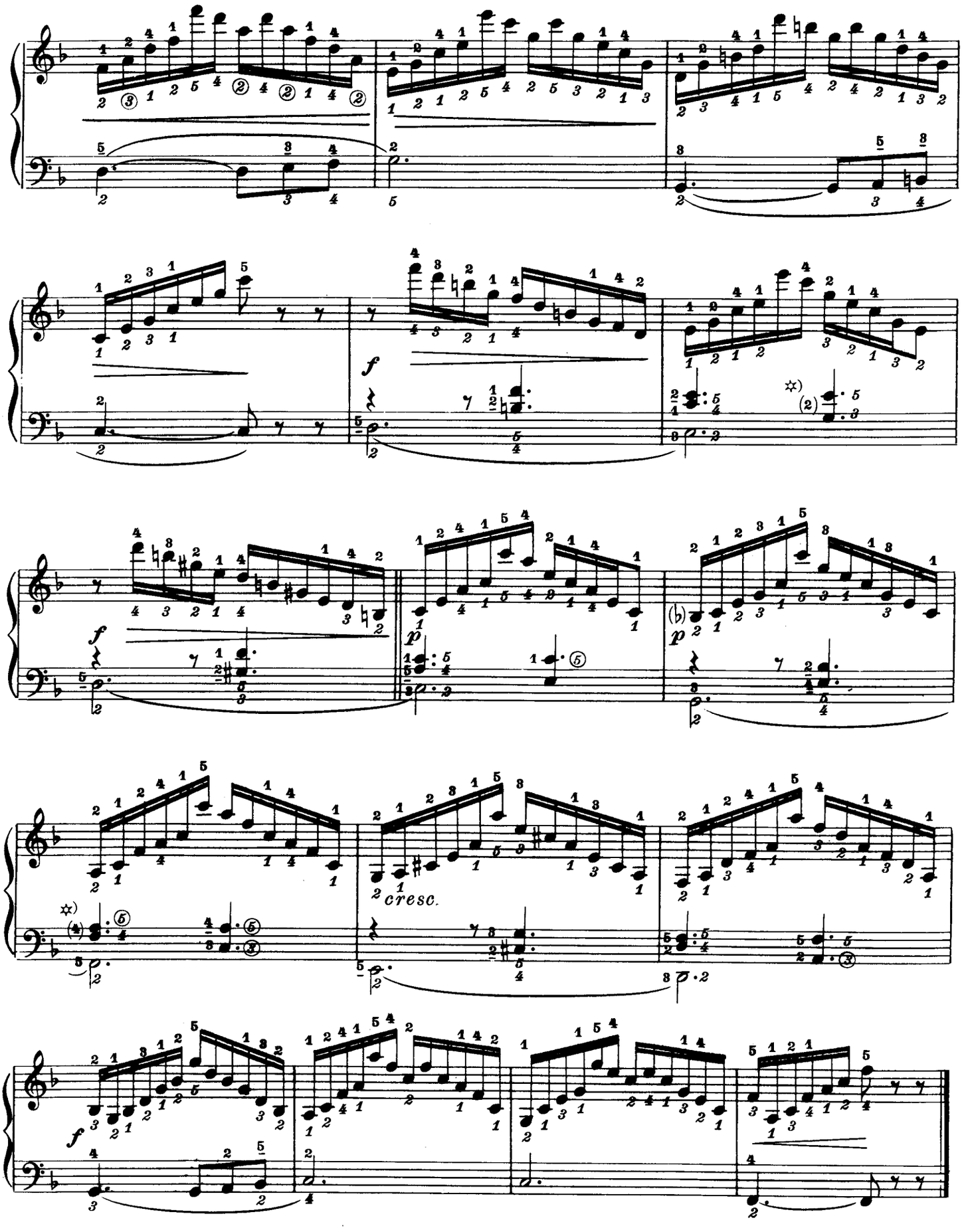

Piuttosto vivace ♩ = 104
17
(II/12)
mf
cresc.
f
ff
FINE


mf
cresc.
f
ff
D. C.
al
FINE


Andantino grazioso (♩ = 96)
18
(II/20)
p
mf
f


p
f
ff

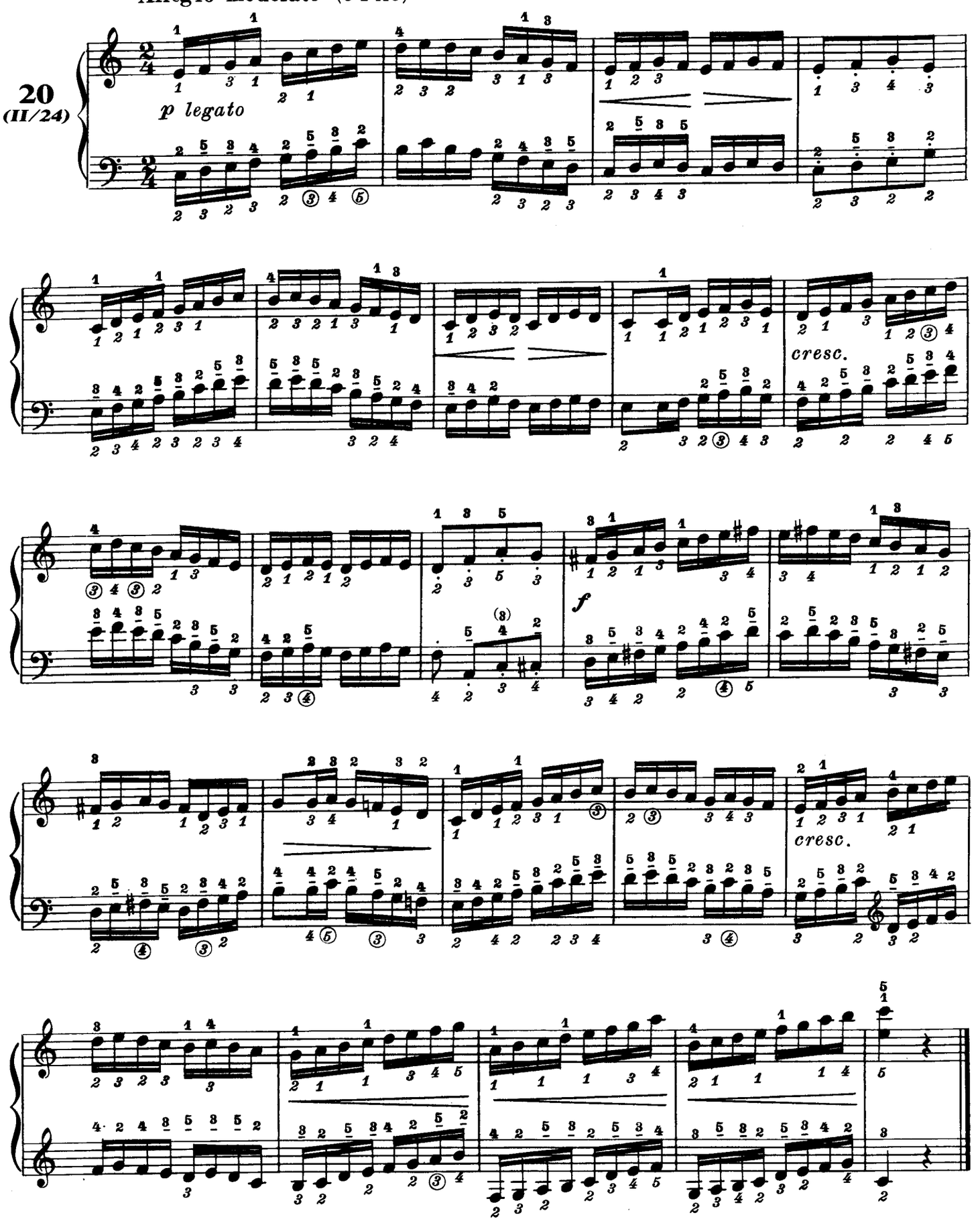

Andantino (♩. = 80)
19
(II/23)
p legato - cantabile
cresc.
p

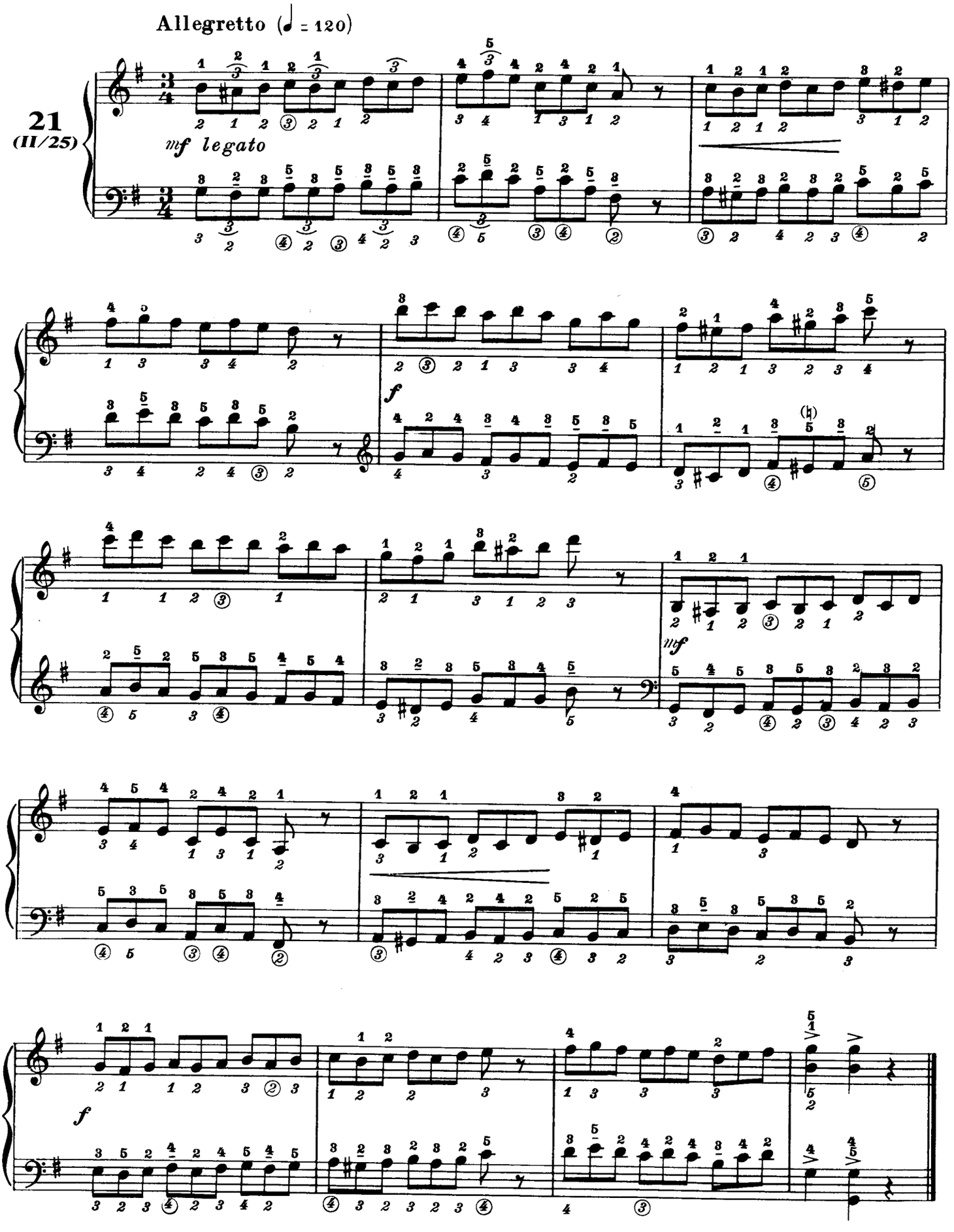


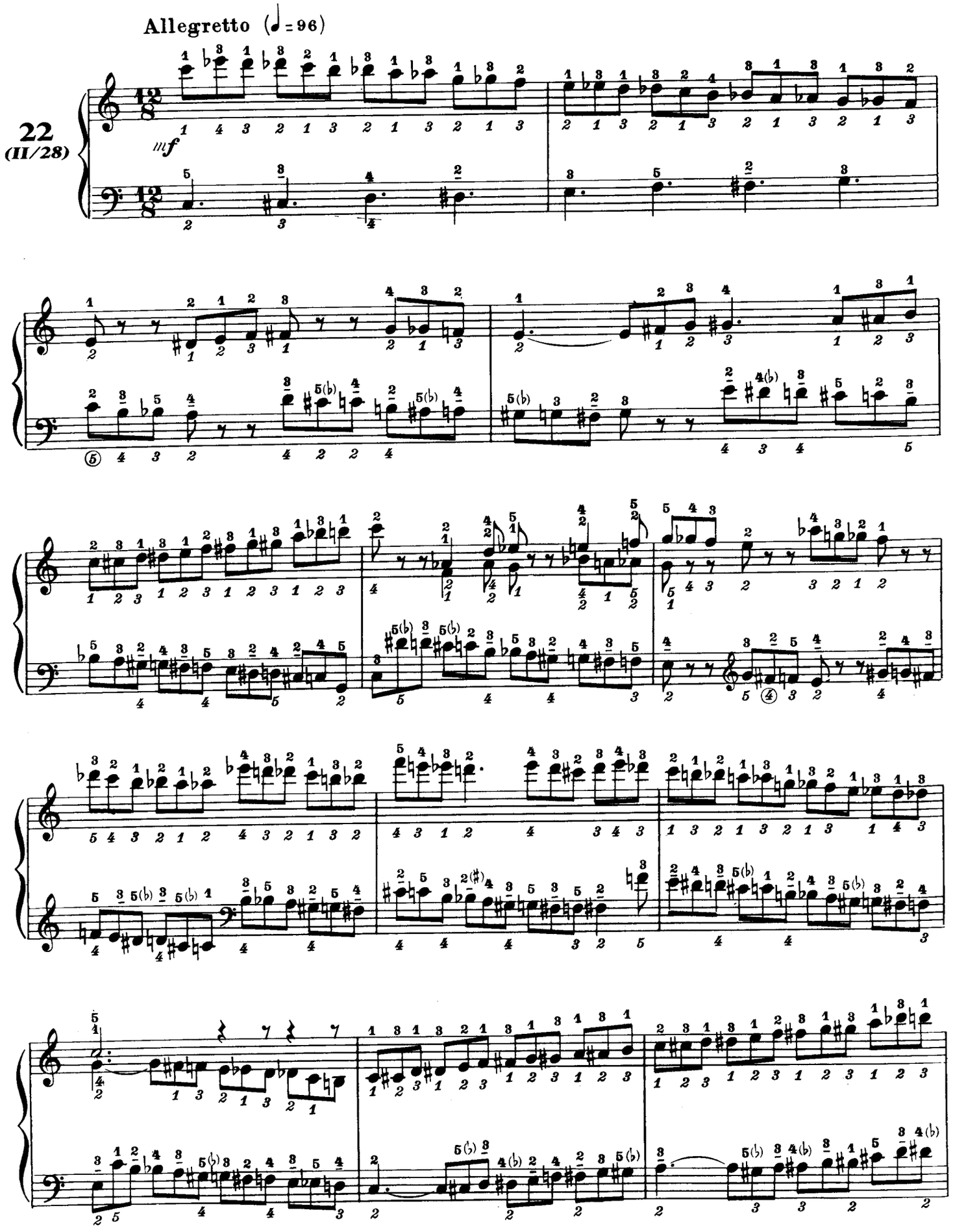

✲) Premere le due note con il solo 2º dito

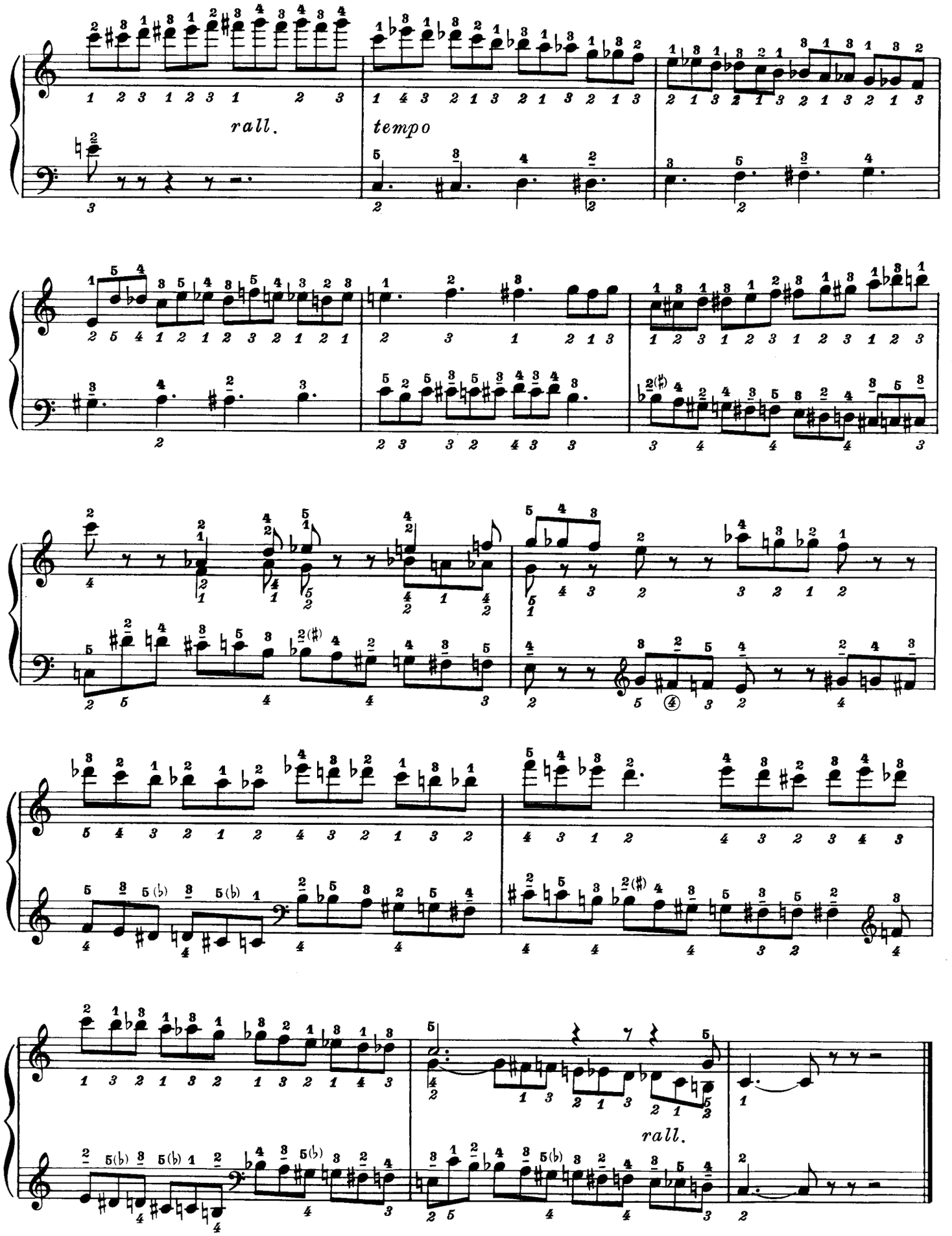
## 20 (II/24)

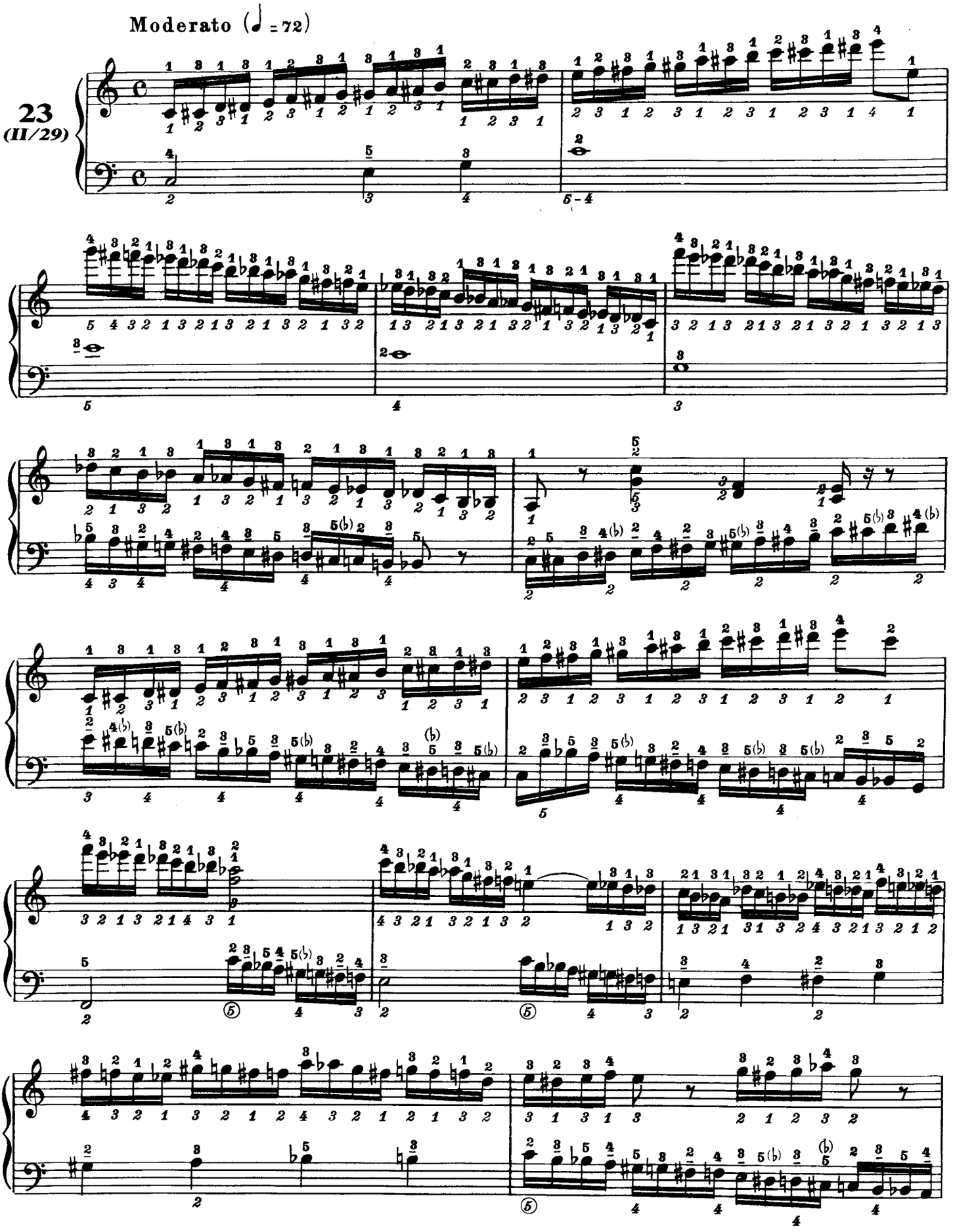
Allegro moderato (♩ = 116)

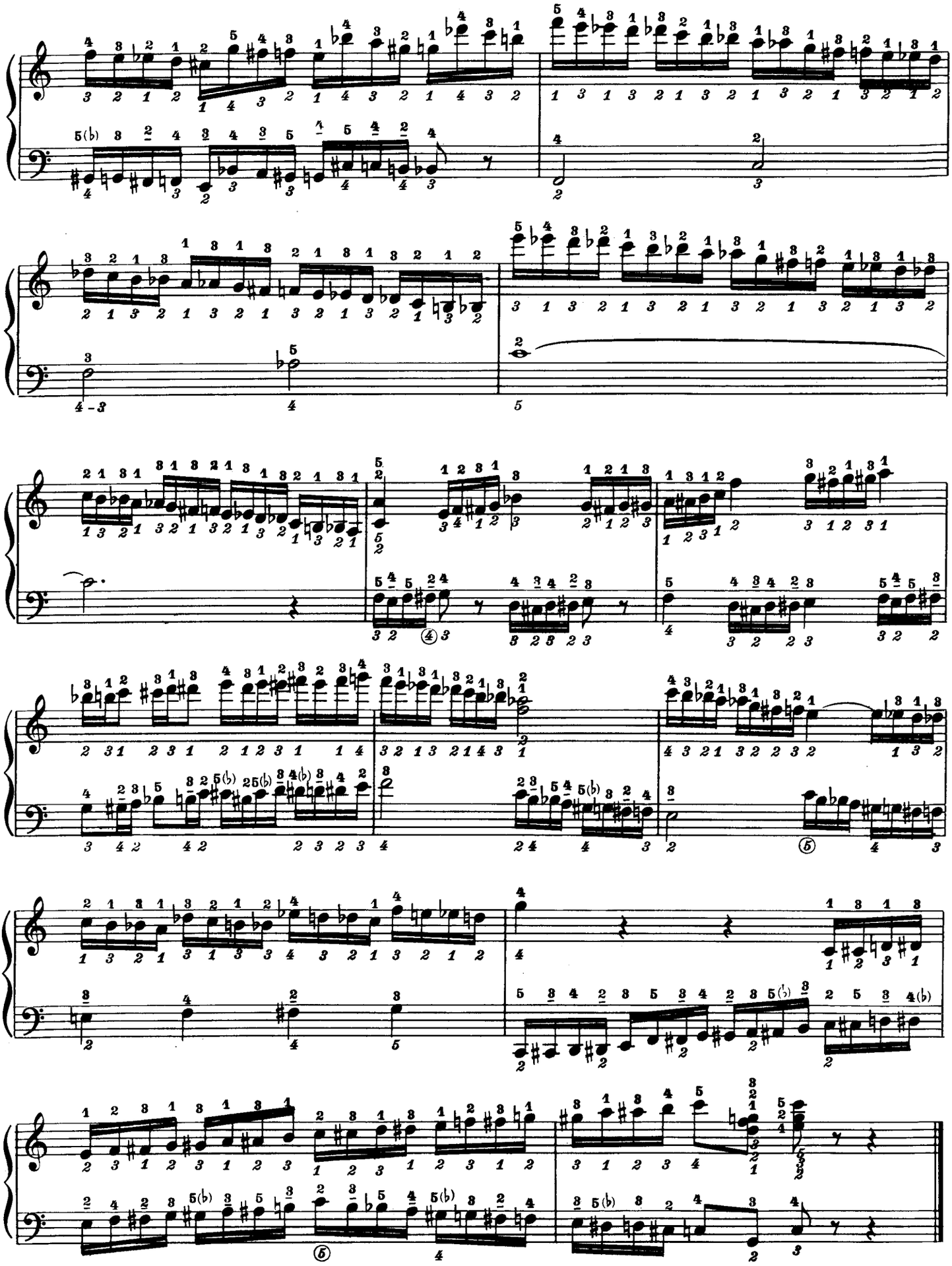


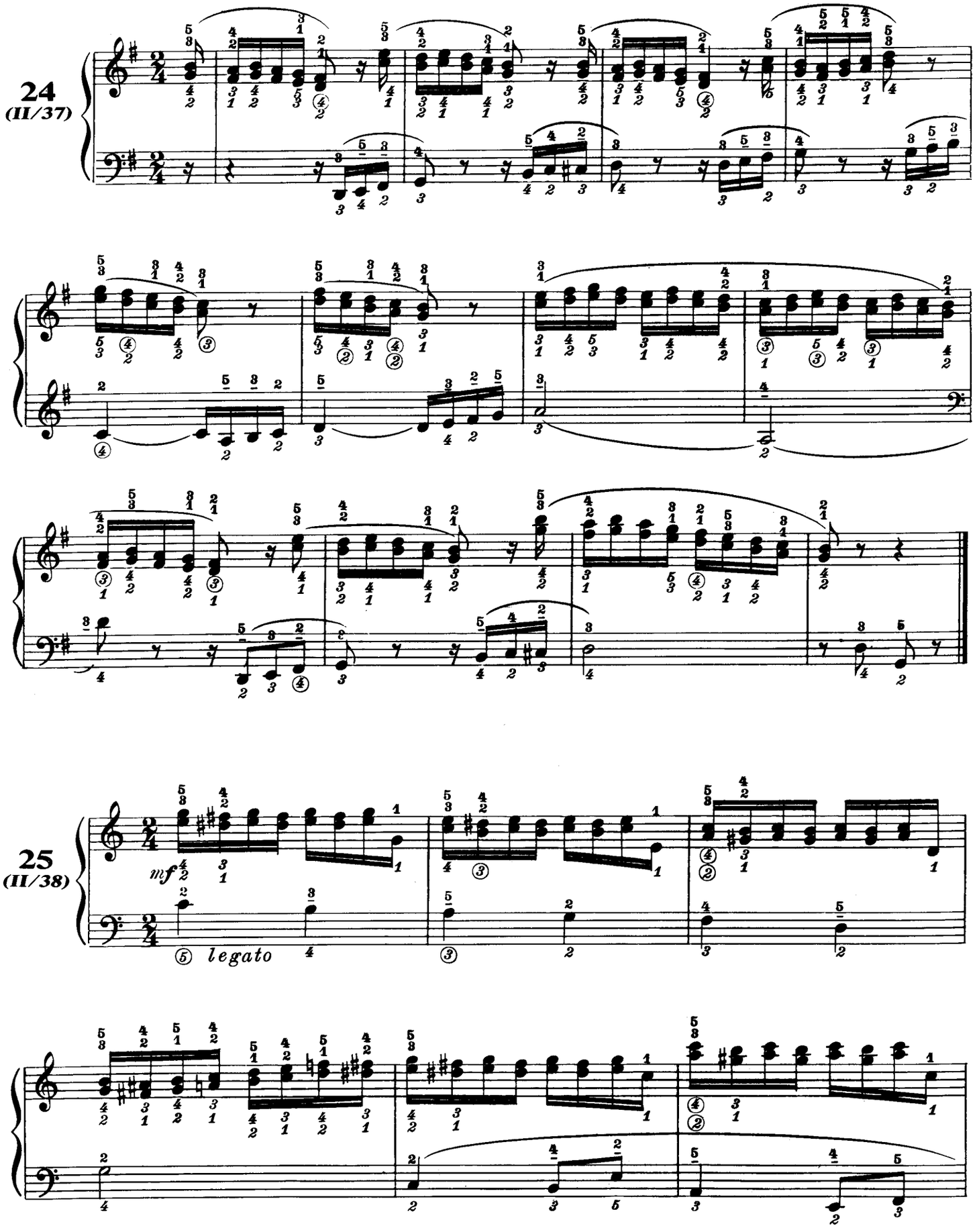

Allegretto (♩ = 120)
21
(II/25)
mf legato
f
mf
f

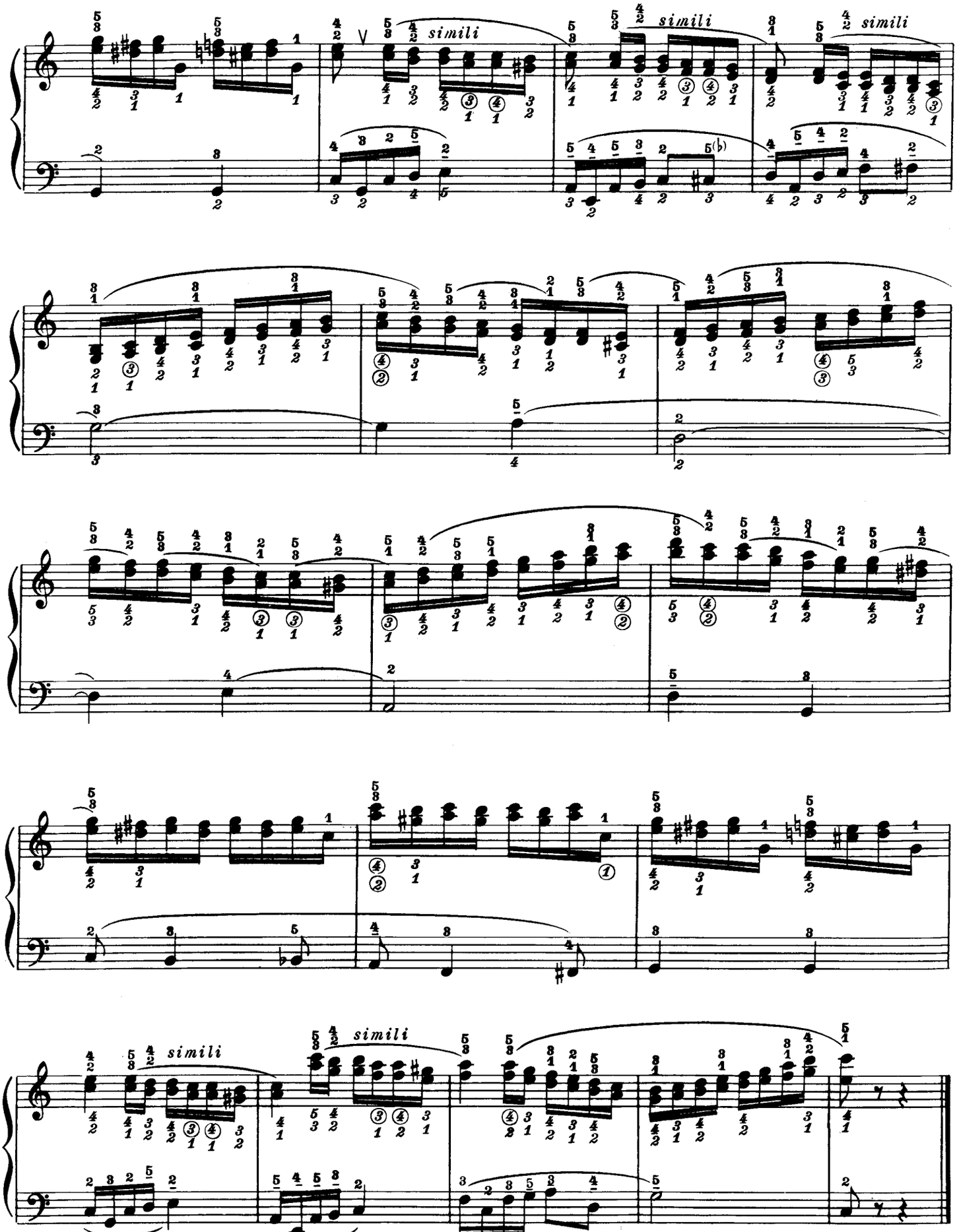

Allegretto (♩ = 96)
22
(II/28)
mf

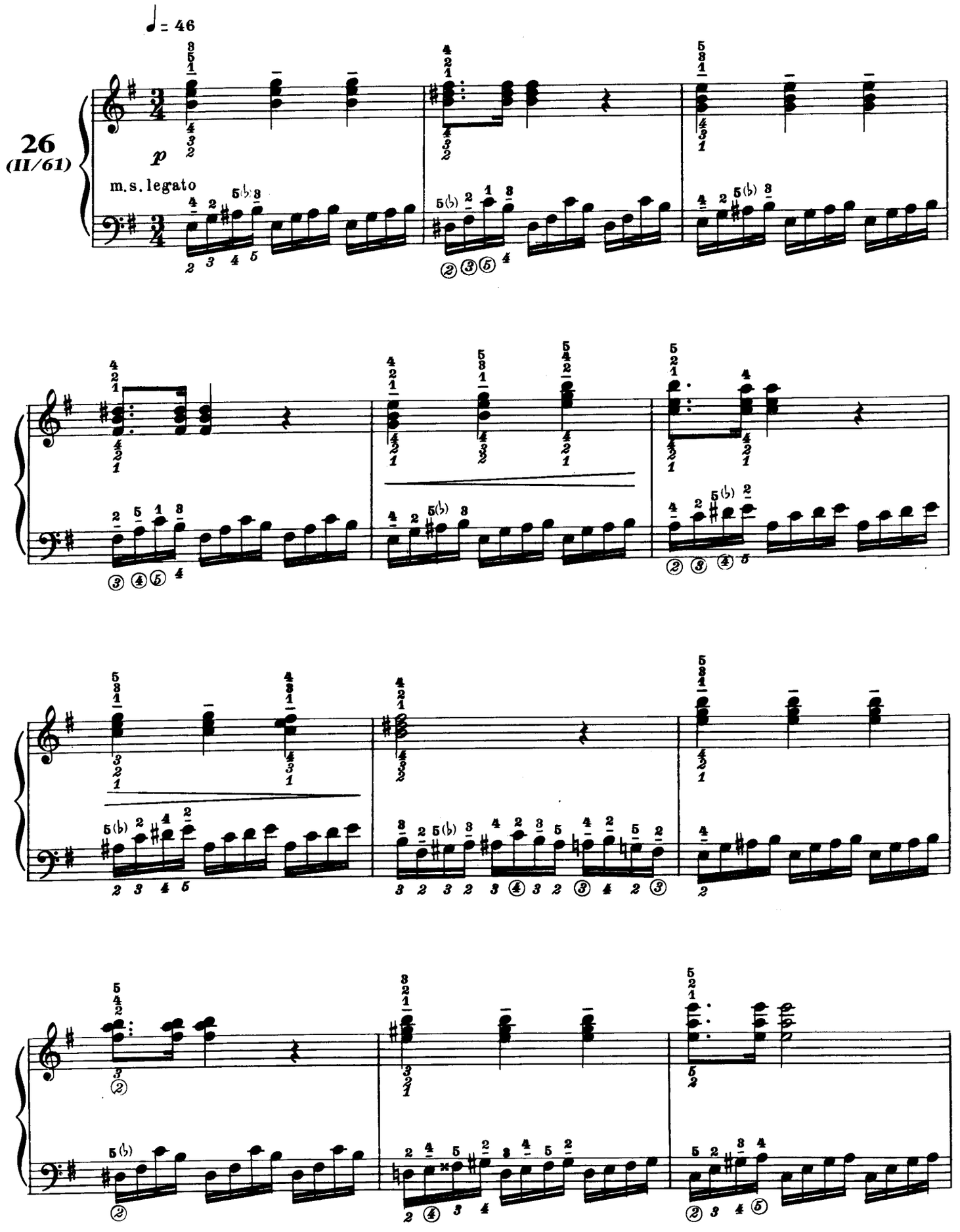

rall.
tempo
rall.

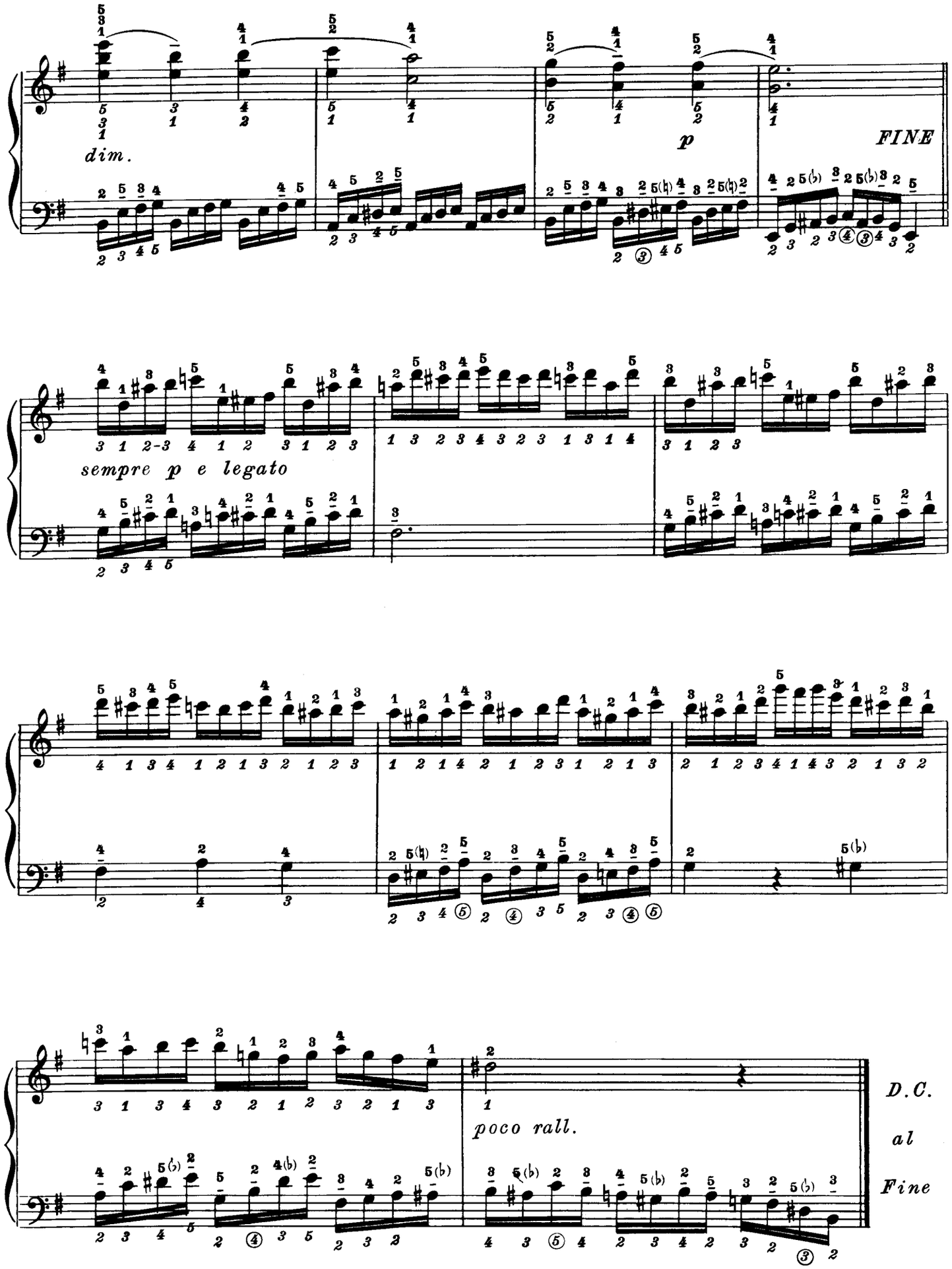

Moderato (♩ = 72)
23
(II/29)

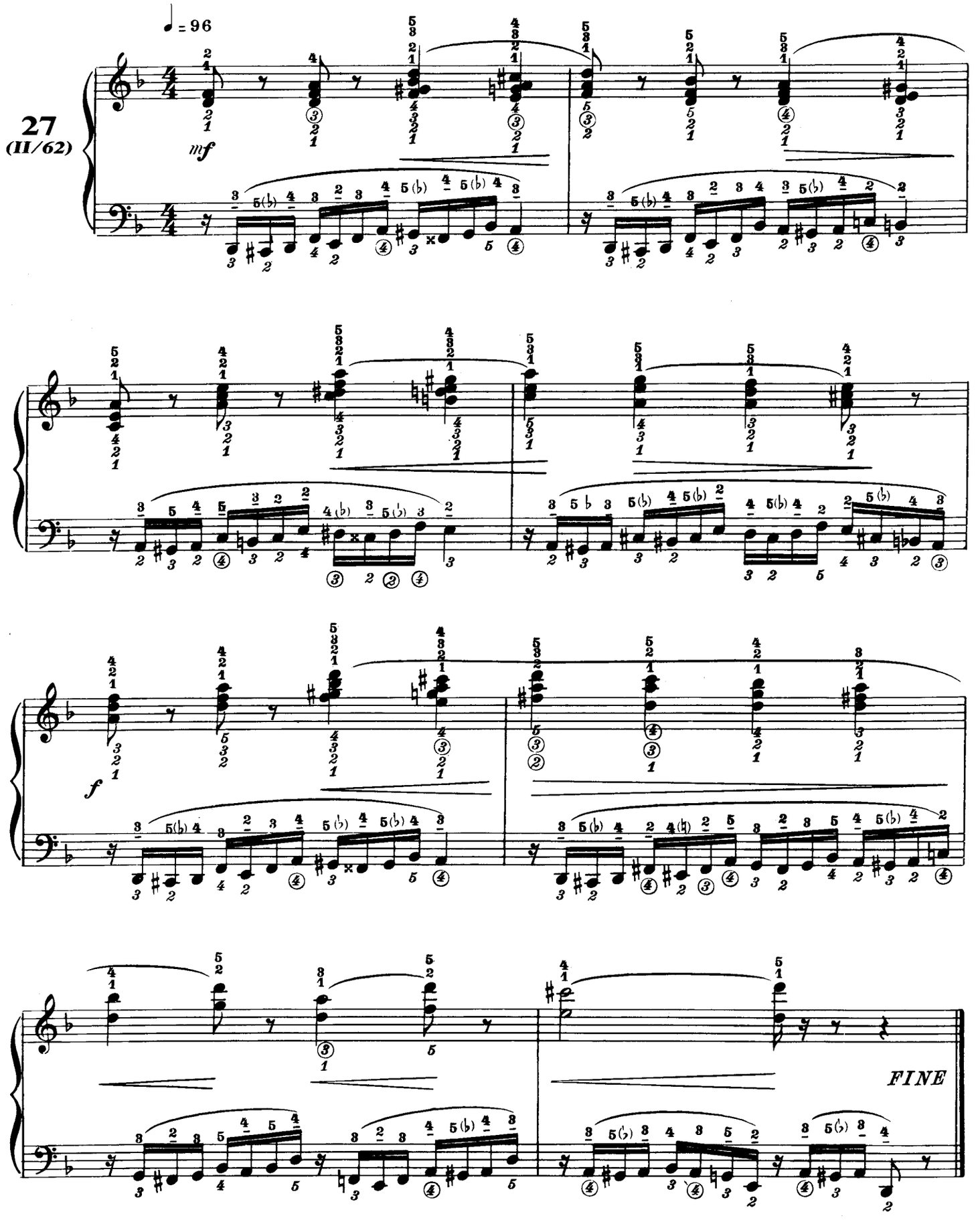


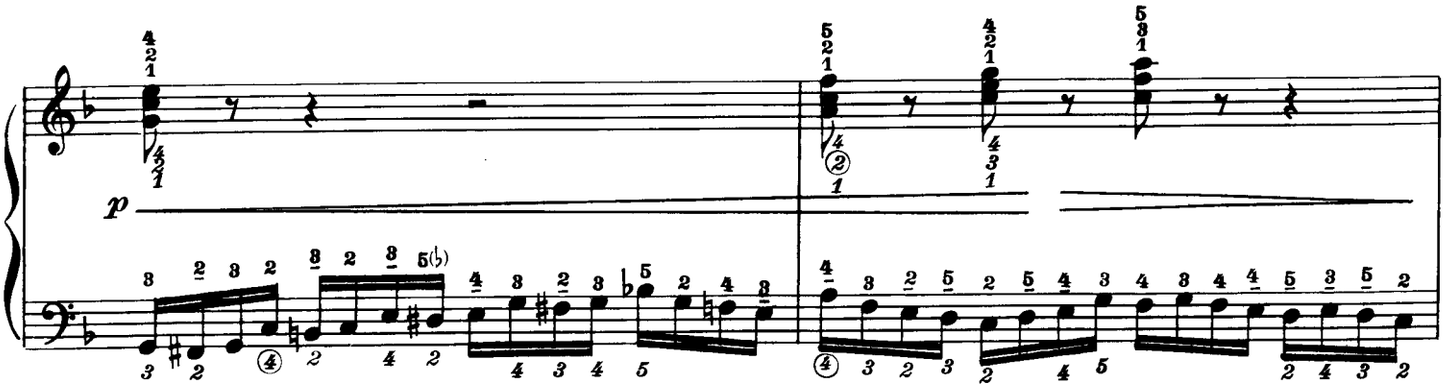

24
(II/37)
25
(II/38)
mf
legato

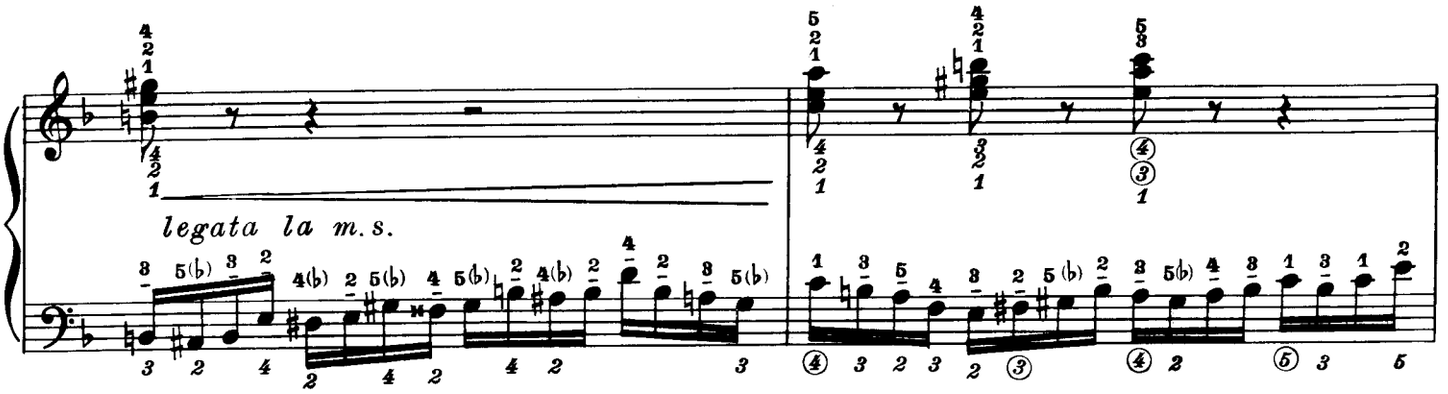

simili
simili
simili
simili

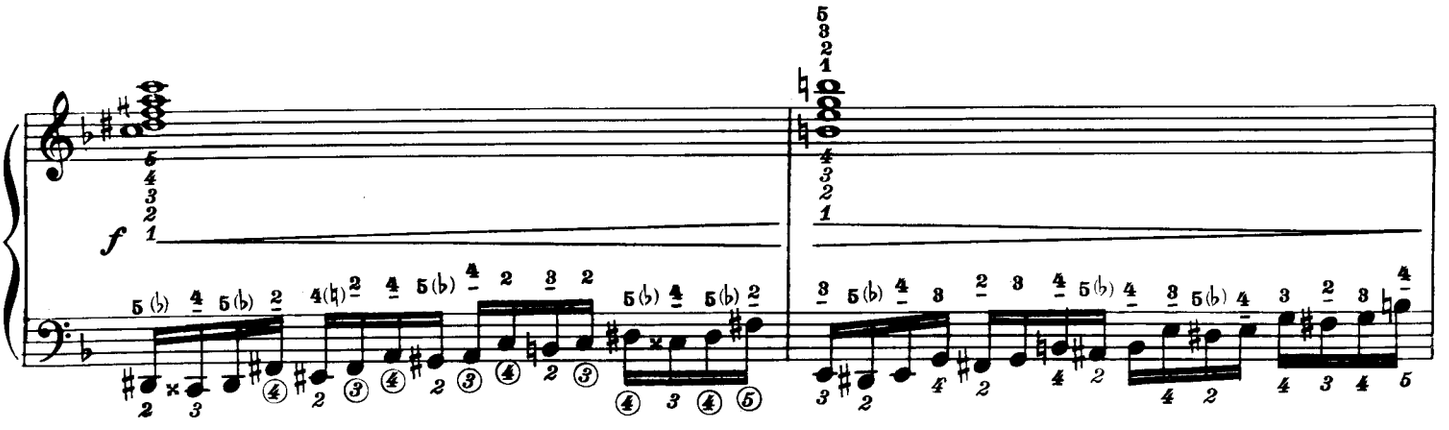

♩ = 46
26
(II/61)
p
m.s. legato

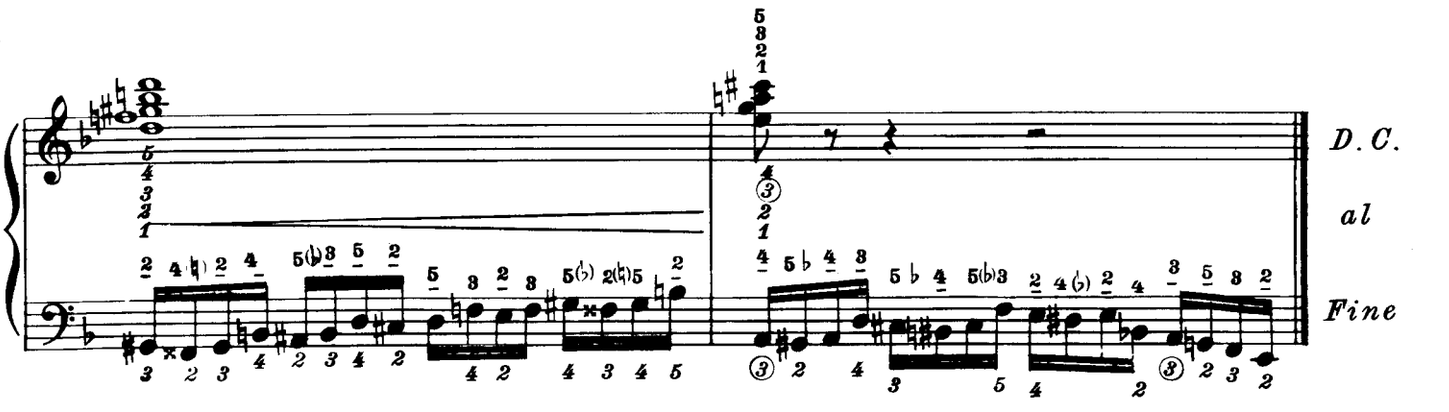

dim.
p
FINE
sempre p e legato
poco rall.
D.C.
al
Fine


27
(II/62)
♩ = 96
mf
f
FINE

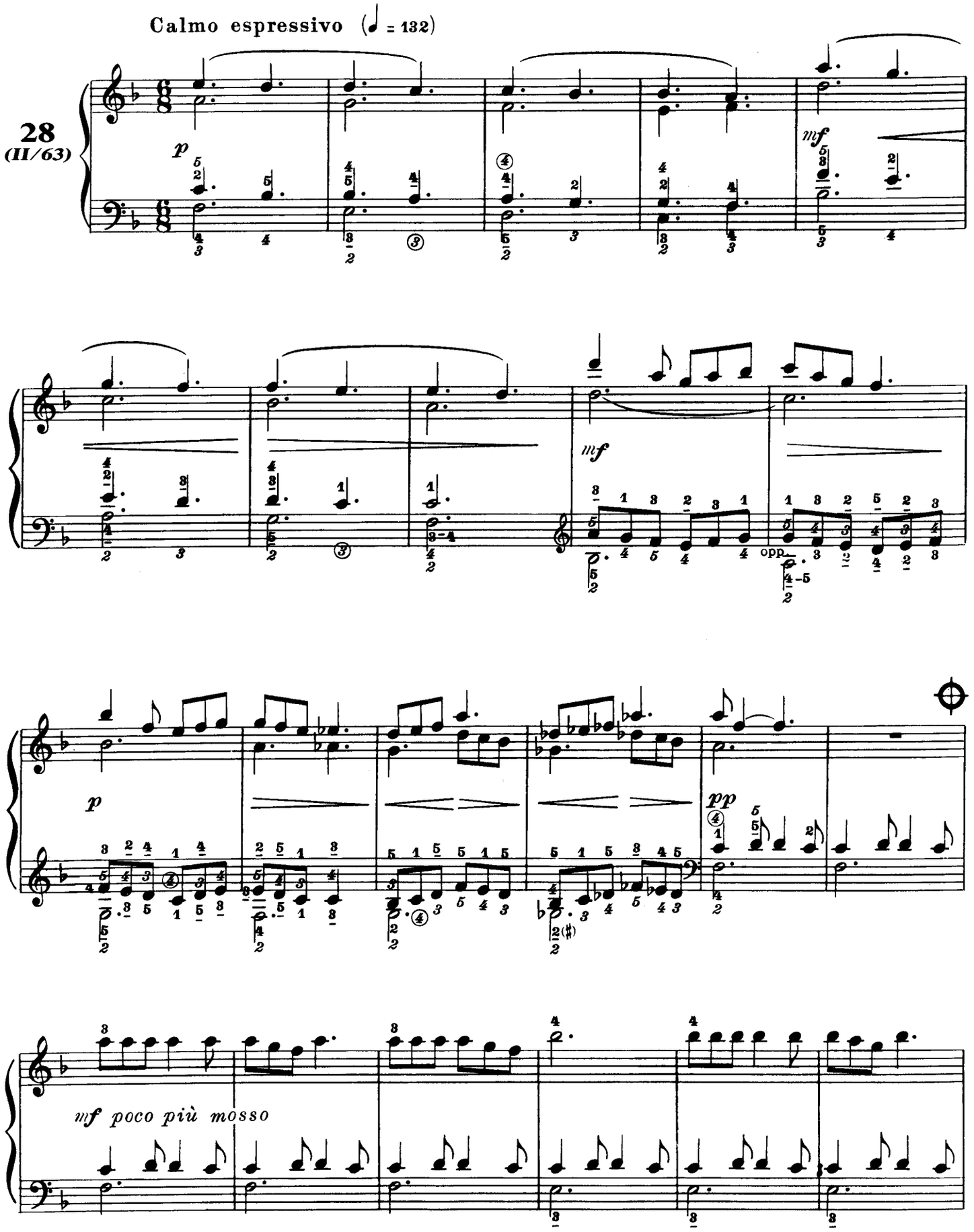

p

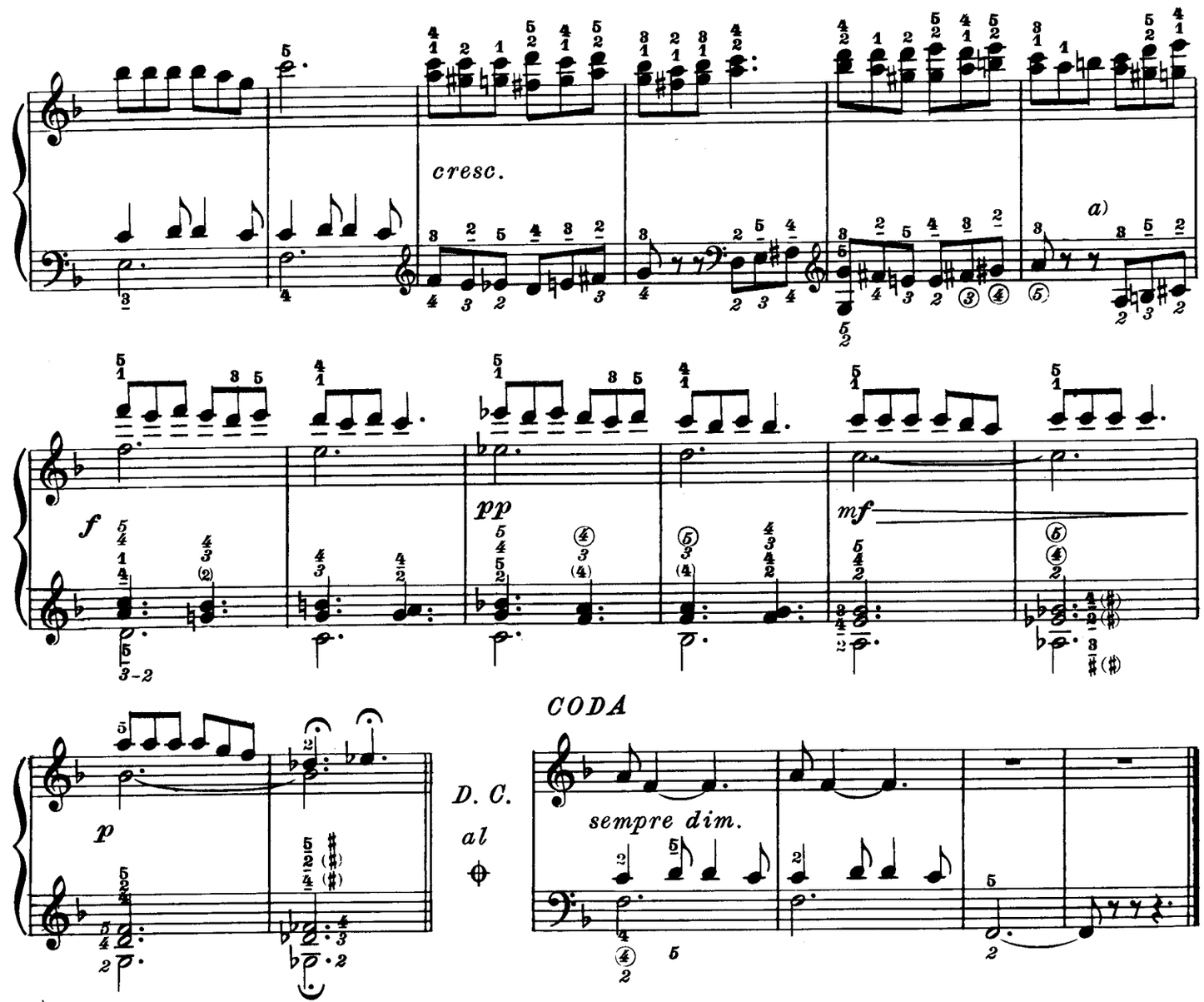

legata la m.s.


f


D.C.
al
Fine

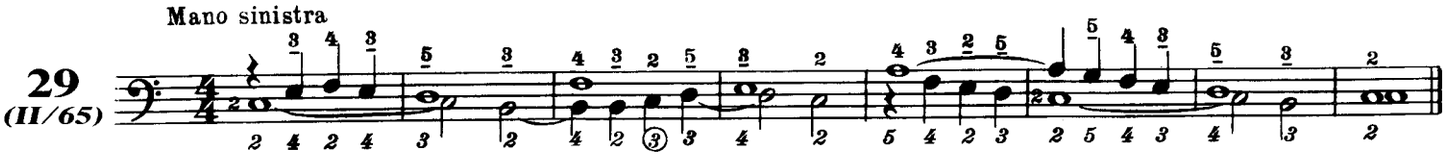
# BARCAROLA



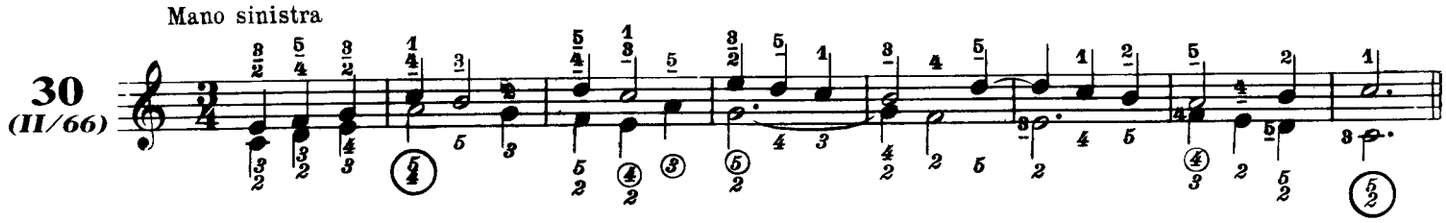



a) Per Fise incomplete 8va sotto

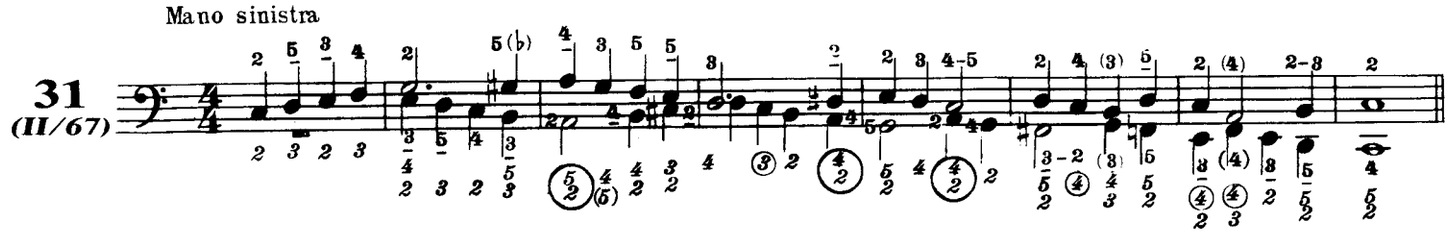
Mano sinistra



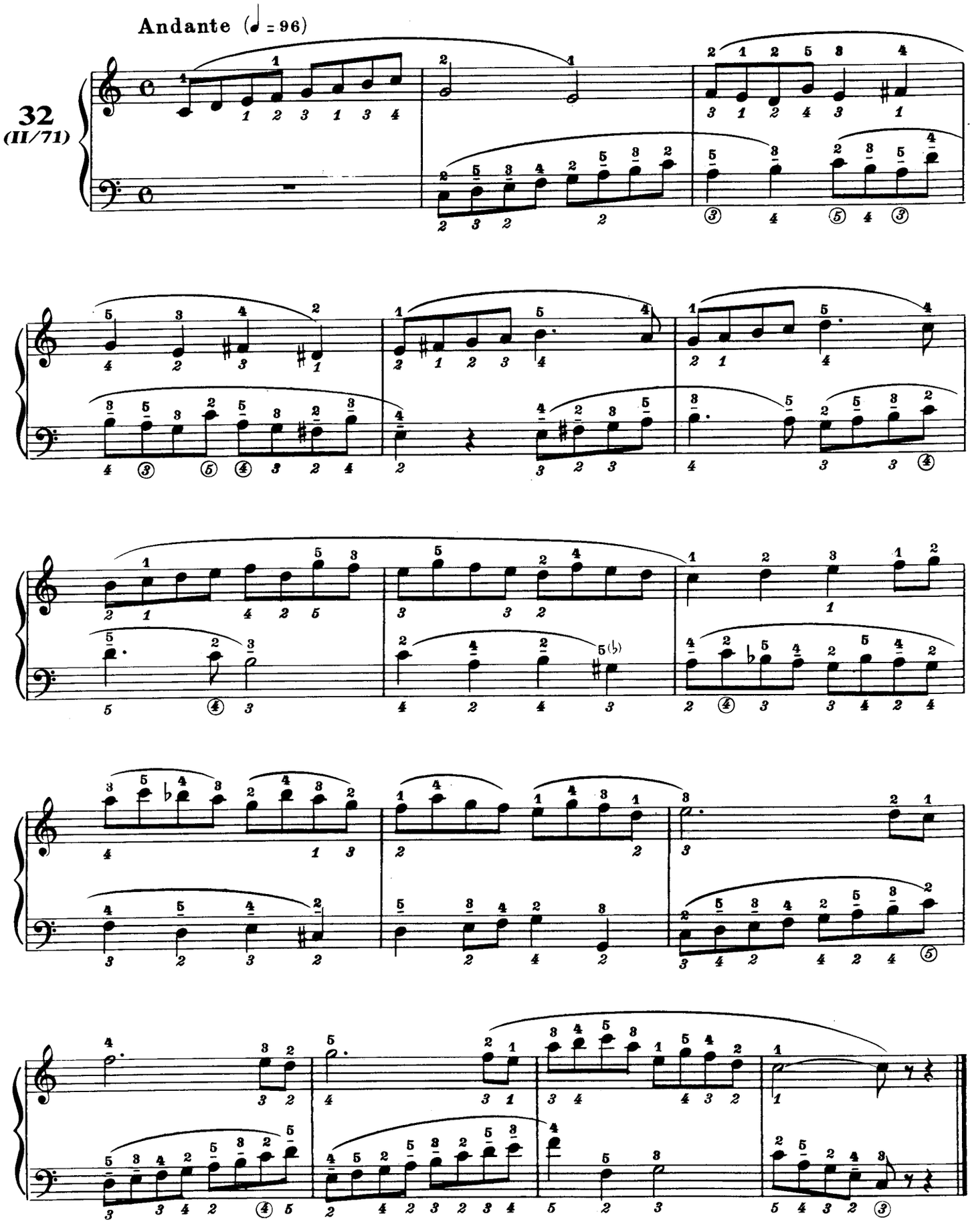

Mano sinistra



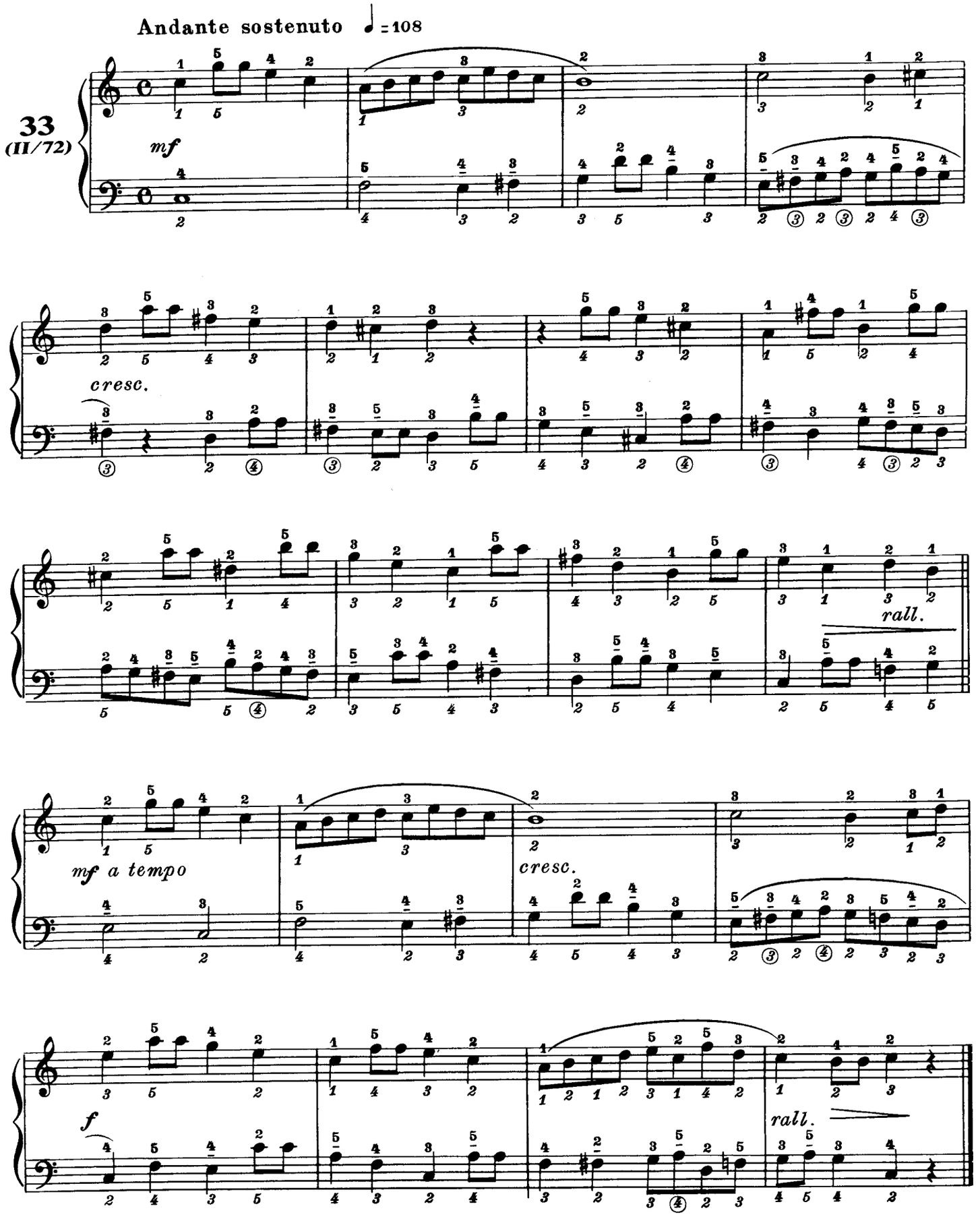

Mano sinistra



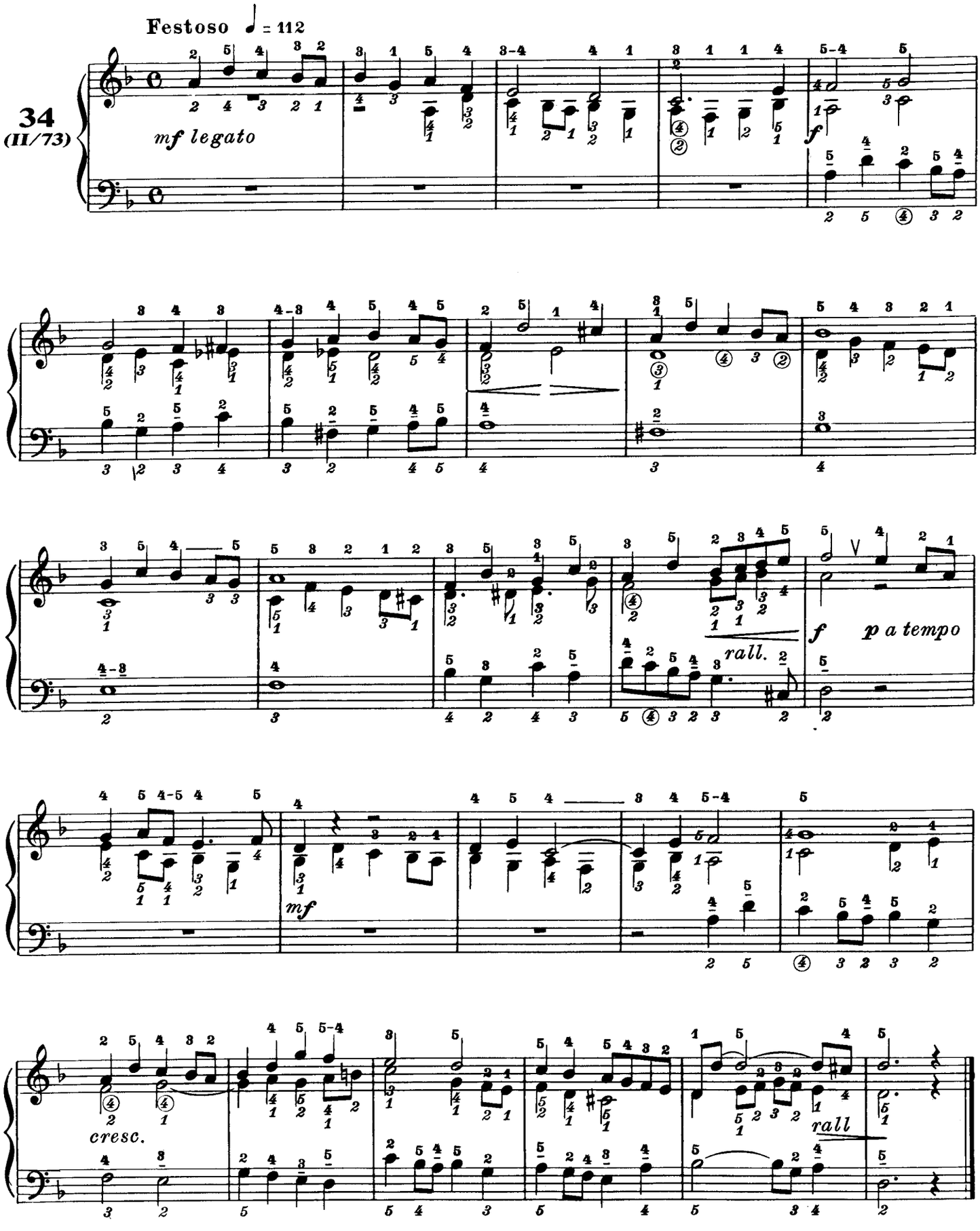
# *PRELUDIO*



# IMPROVVISO


Andante sostenuto ♩=108
33
(II/72)
mf
cresc.
rall.
mf a tempo
cresc.
f
rall.

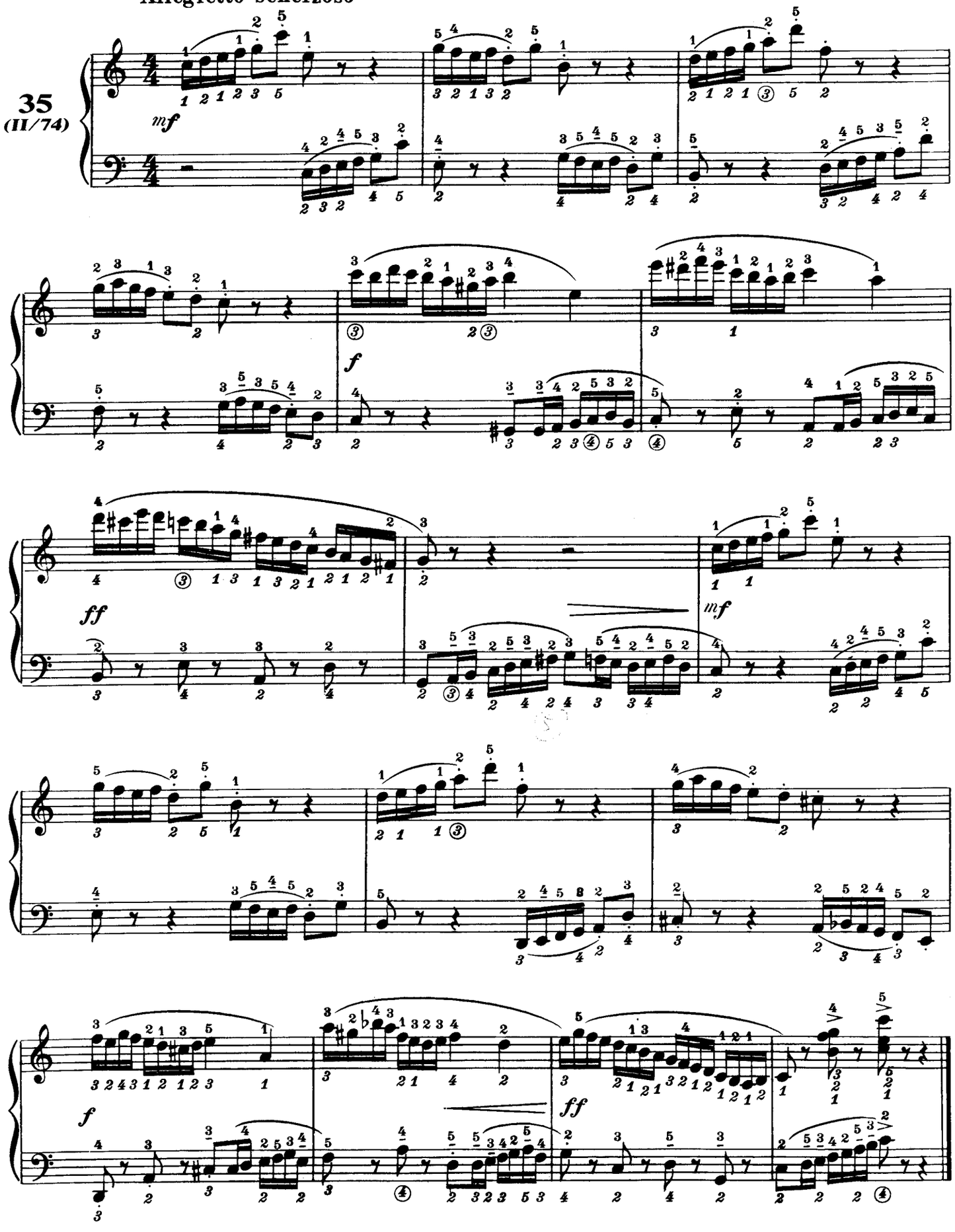
# LAUDA



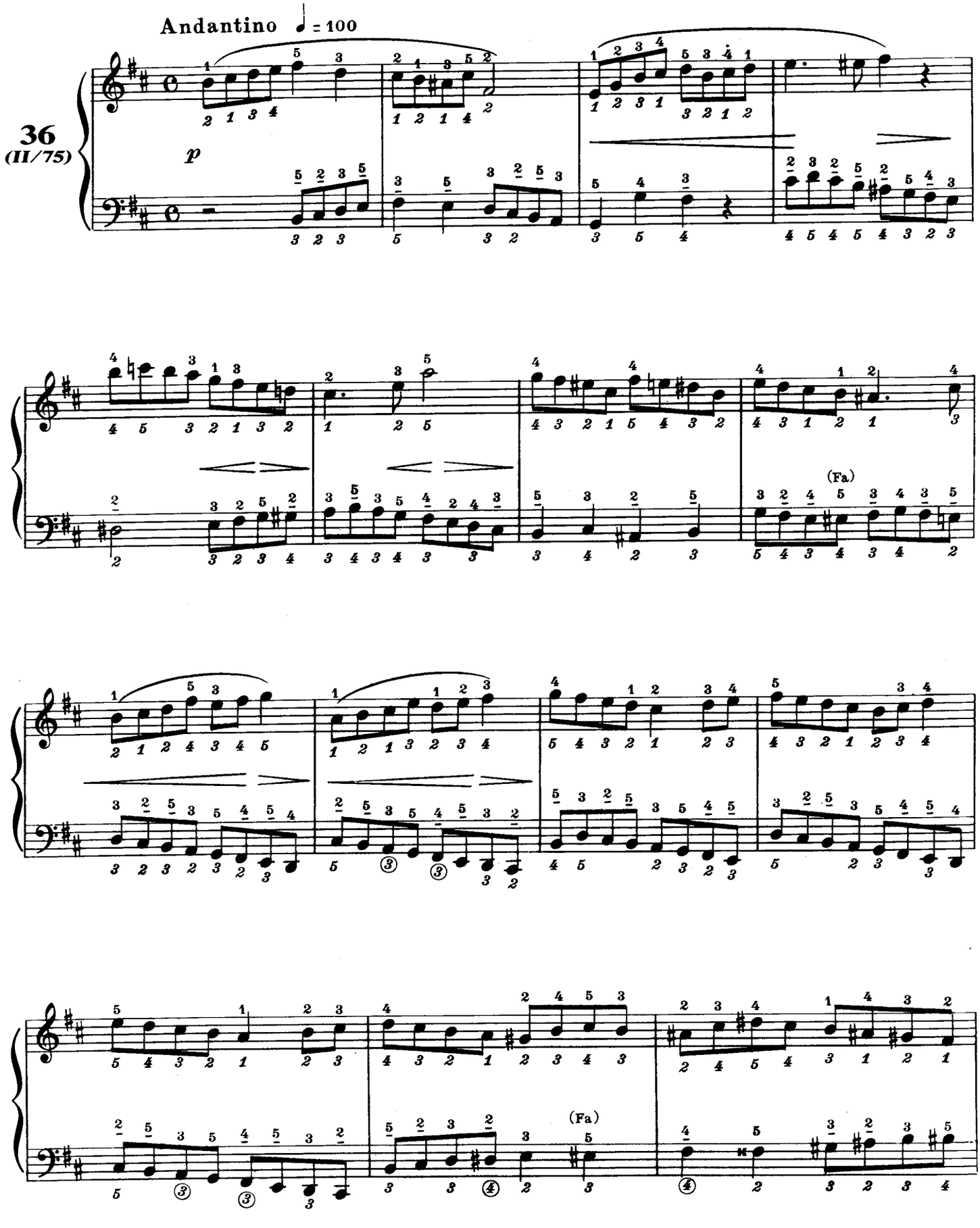
# DIVERTIMENTO

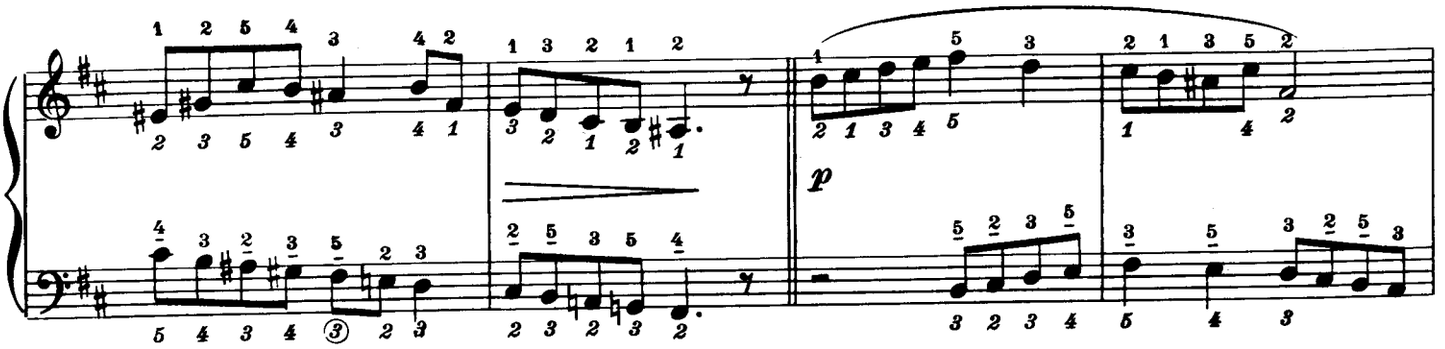
Allegretto scherzoso

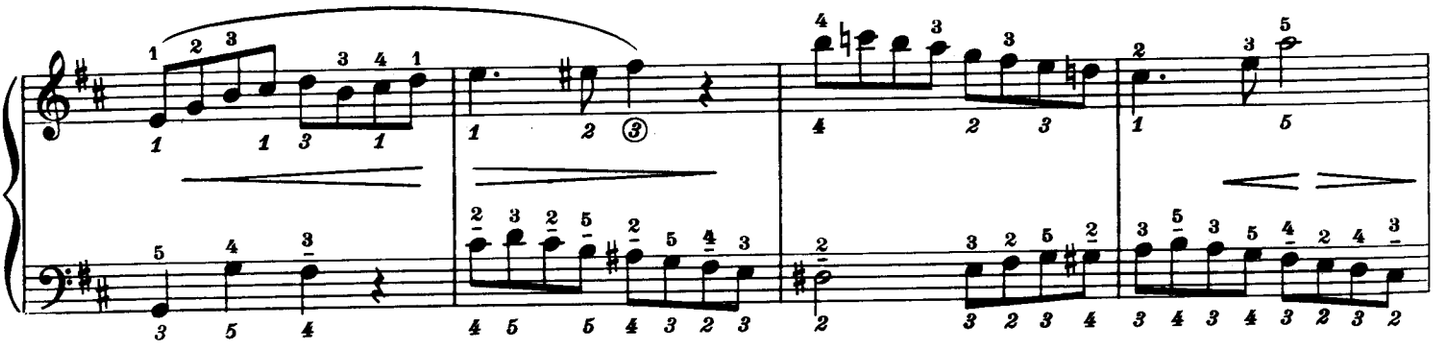
35
(II/74)

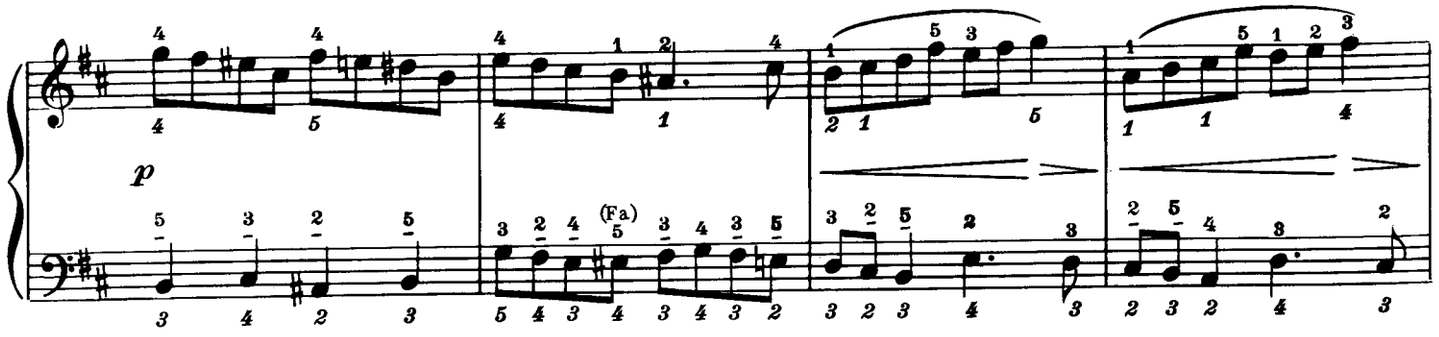


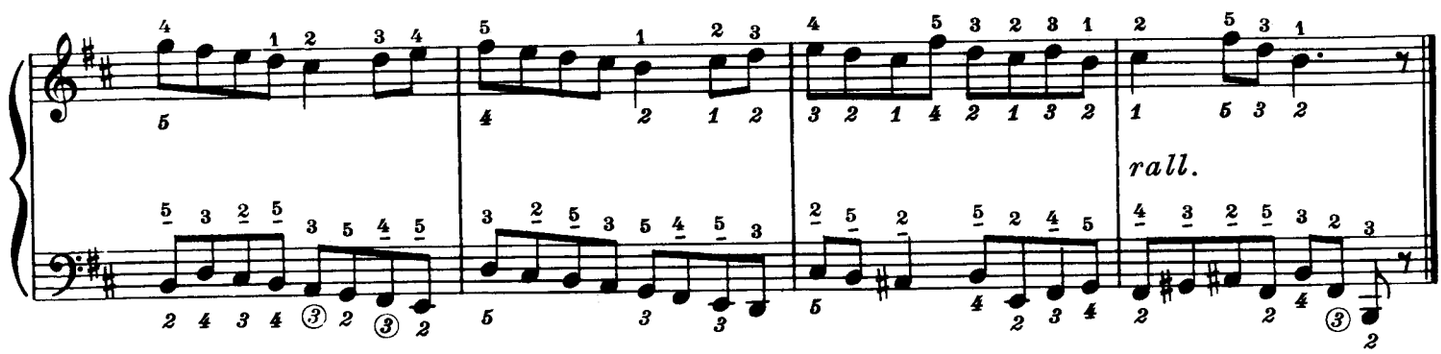
# *MOMENTO MUSICALE*



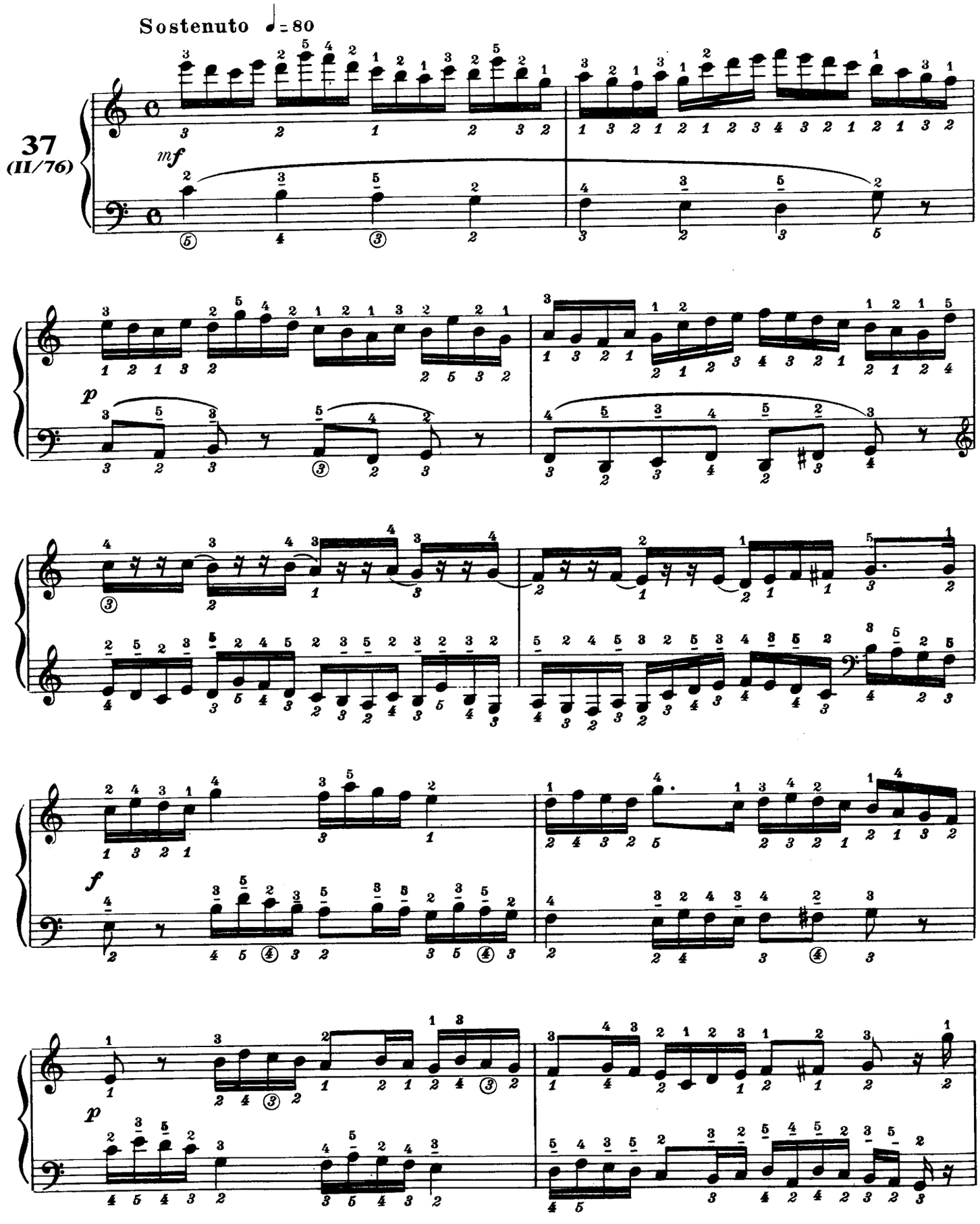


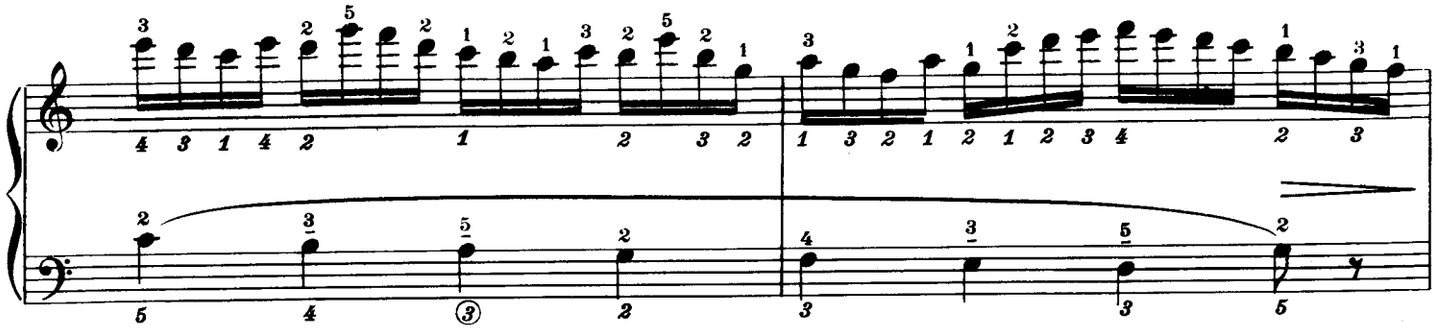


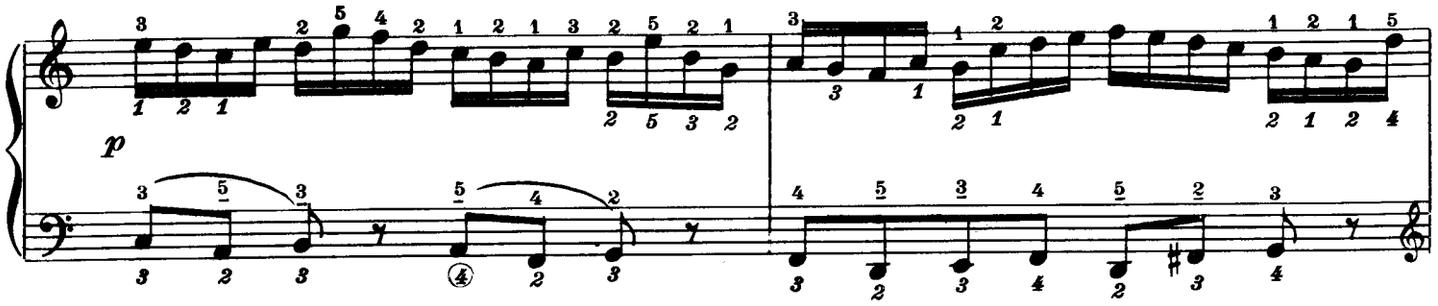

p
(Fa)

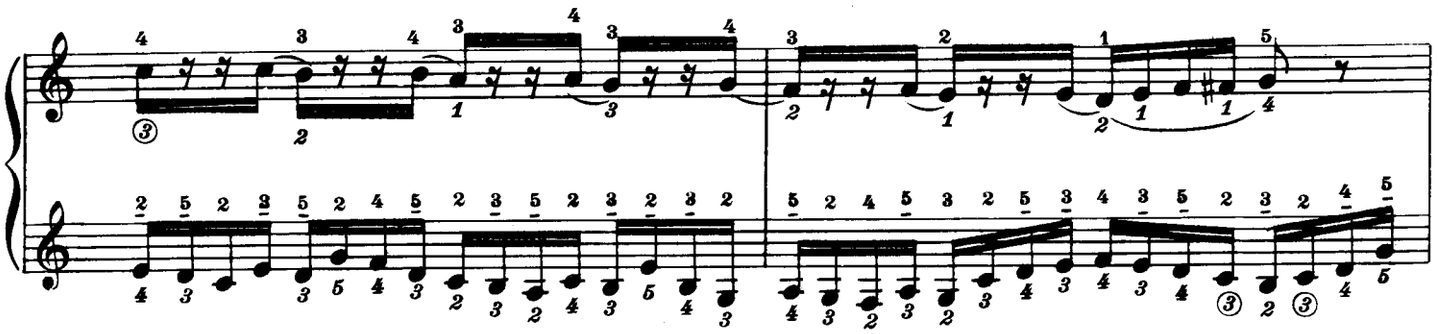

rall.

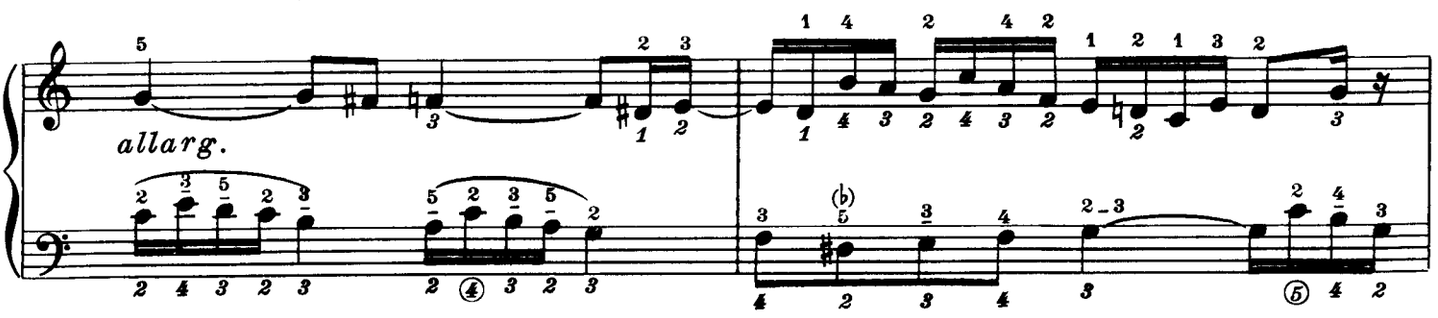
# *DIALOGO FESTOSO*

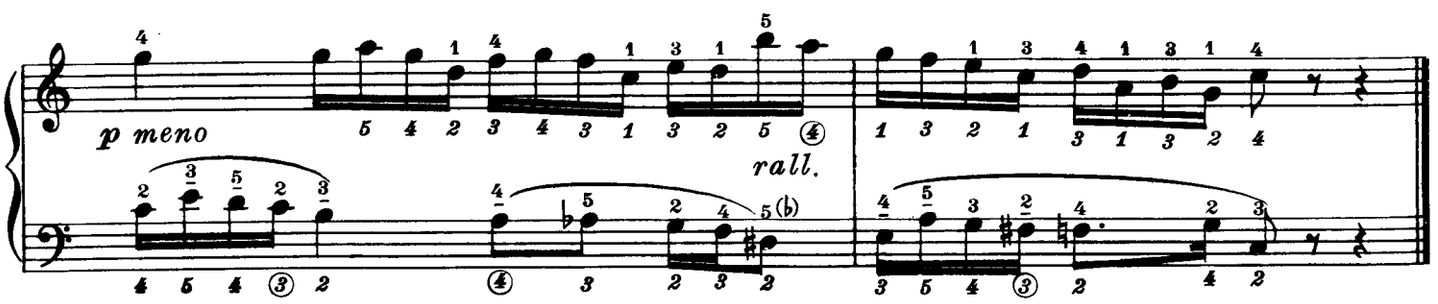




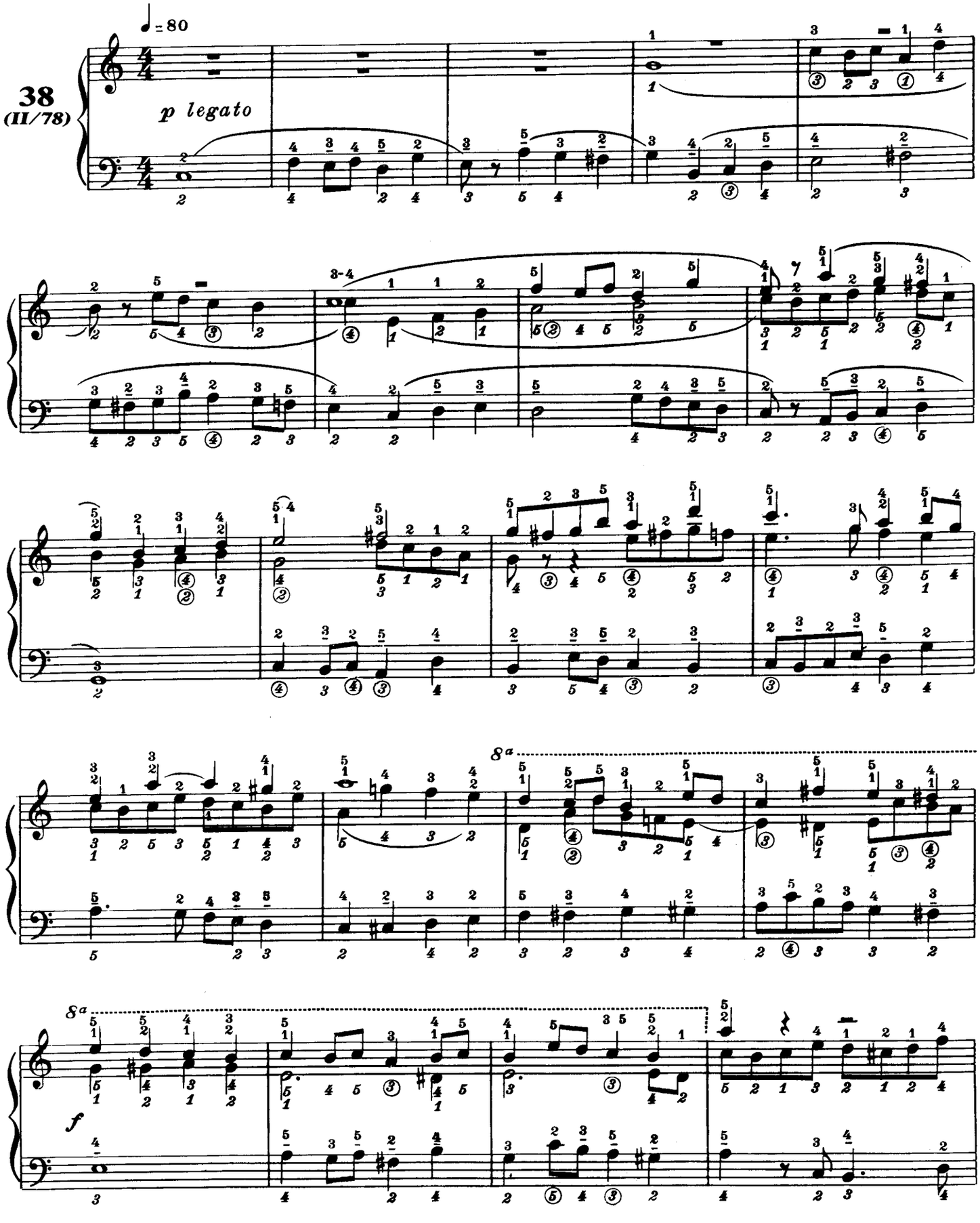

p

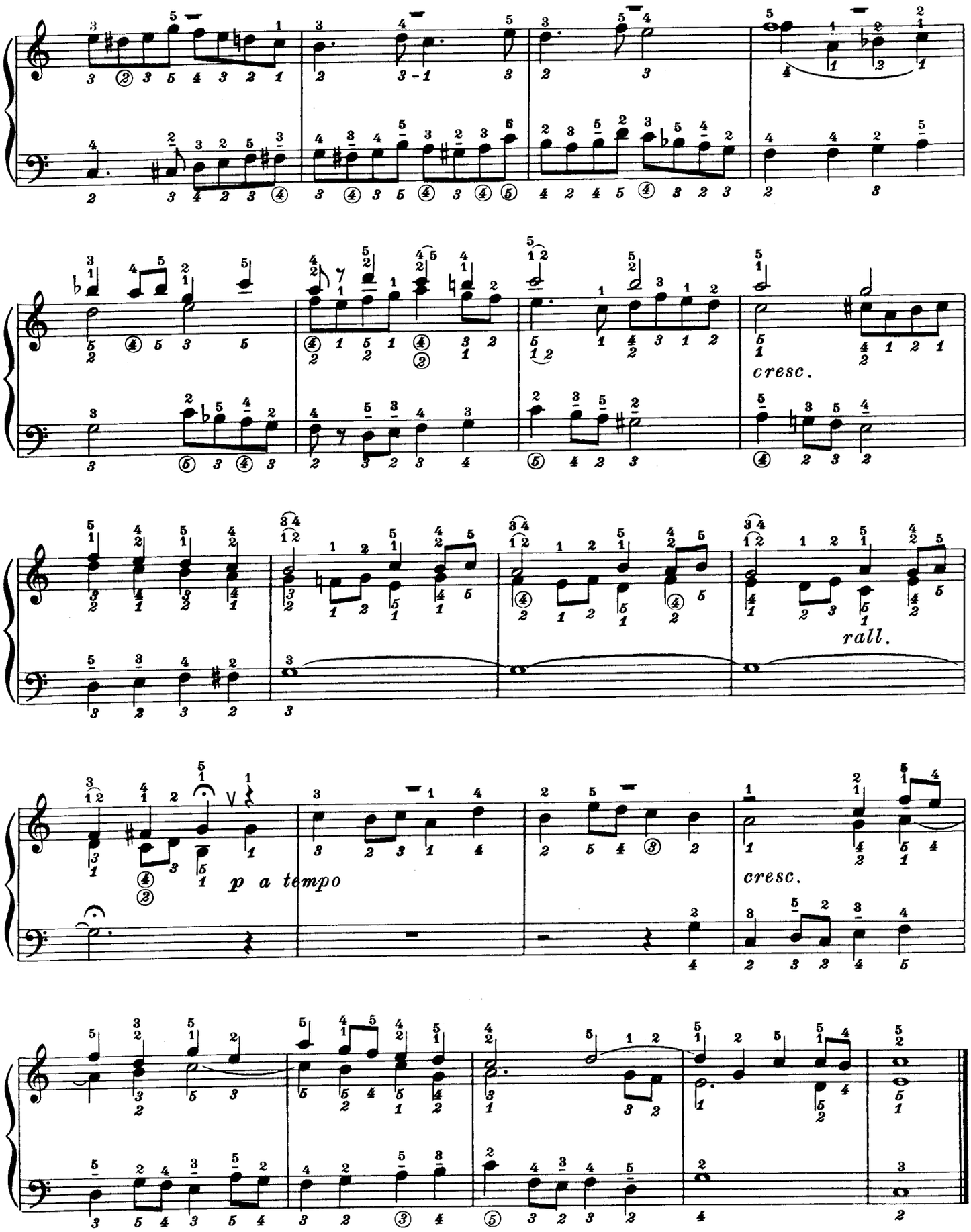



allarg.

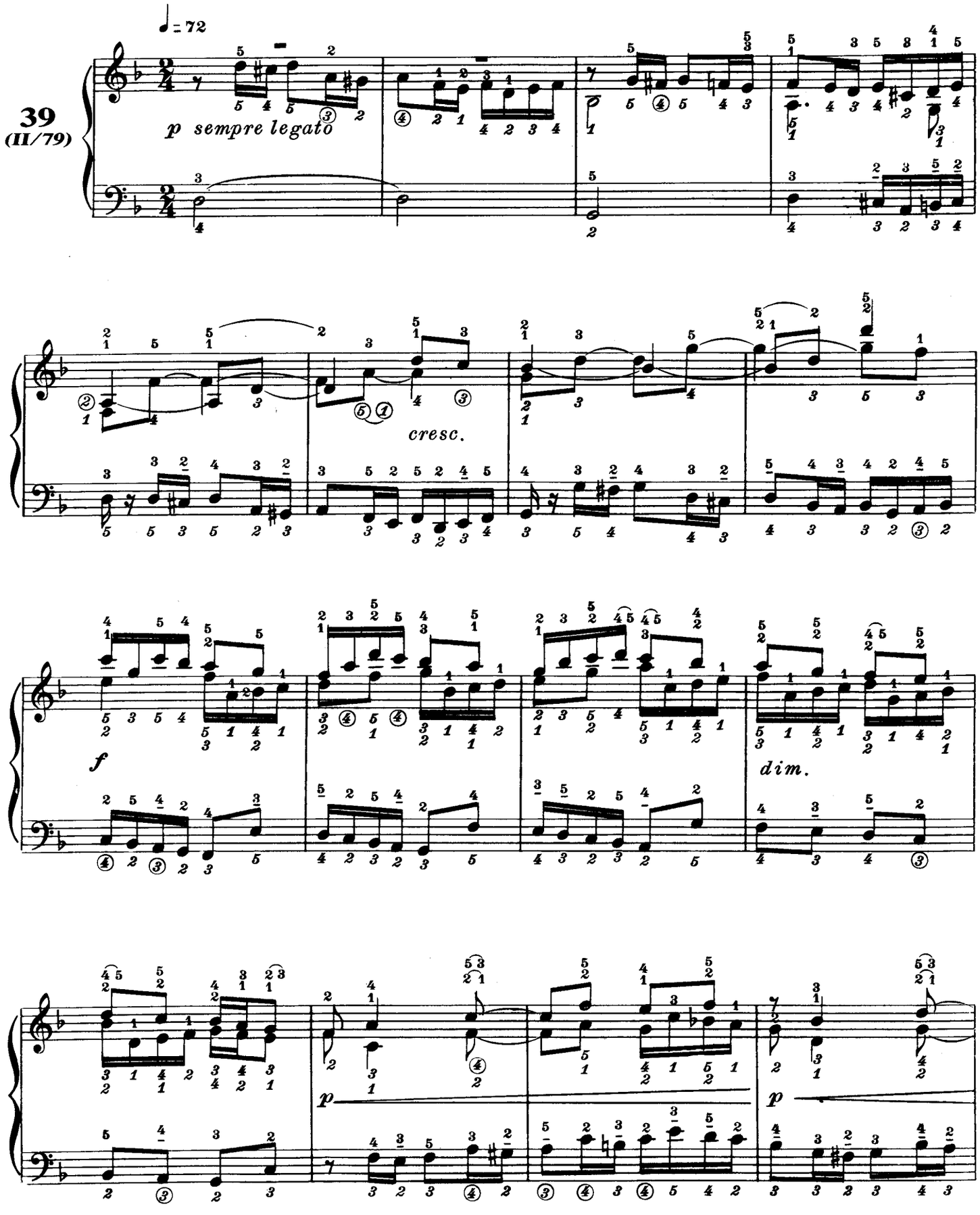

p meno
rall.

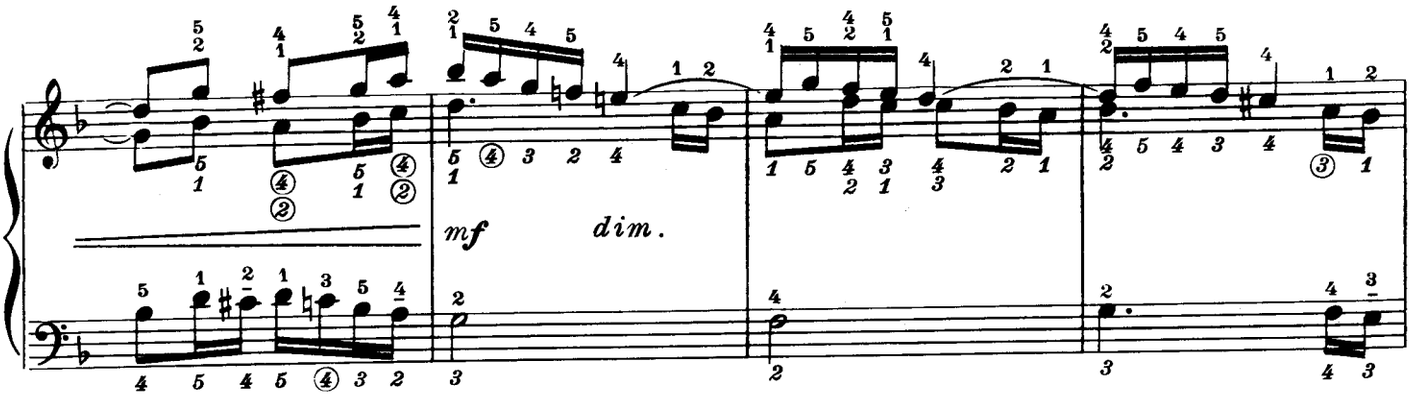
# FUGHETTA A TRE VOCI




cresc.
rall.
p a tempo
cresc.

# TOCCATA

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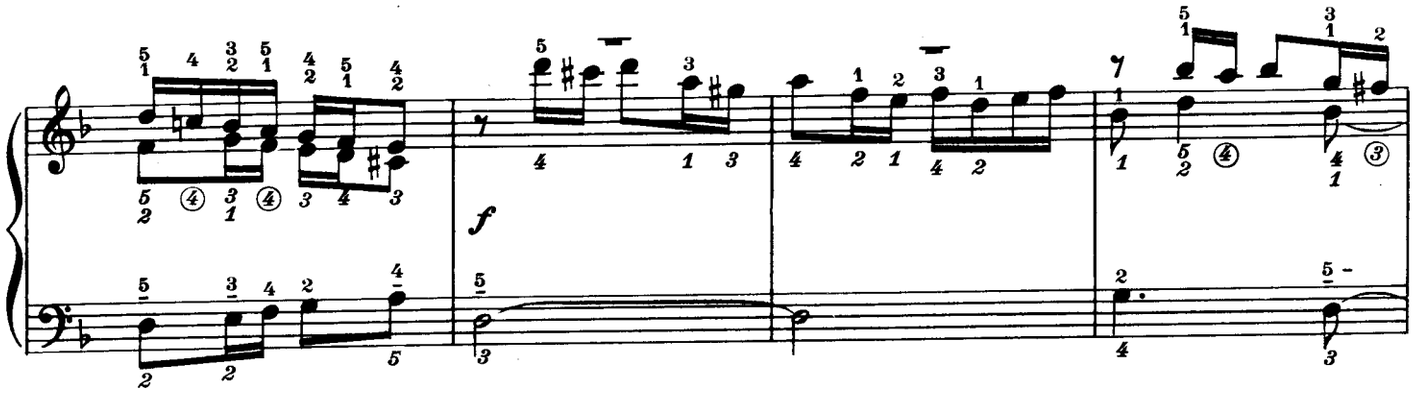
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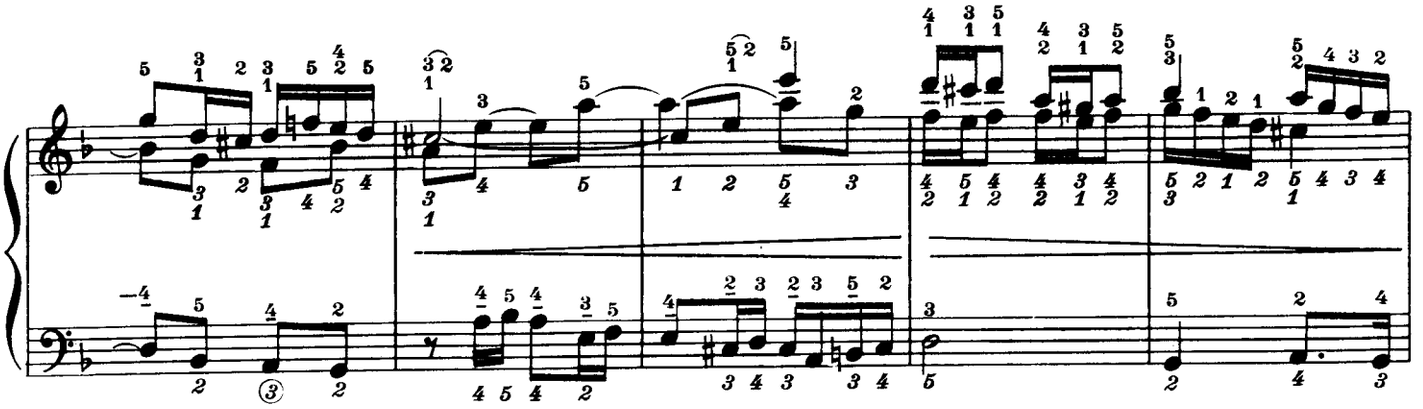

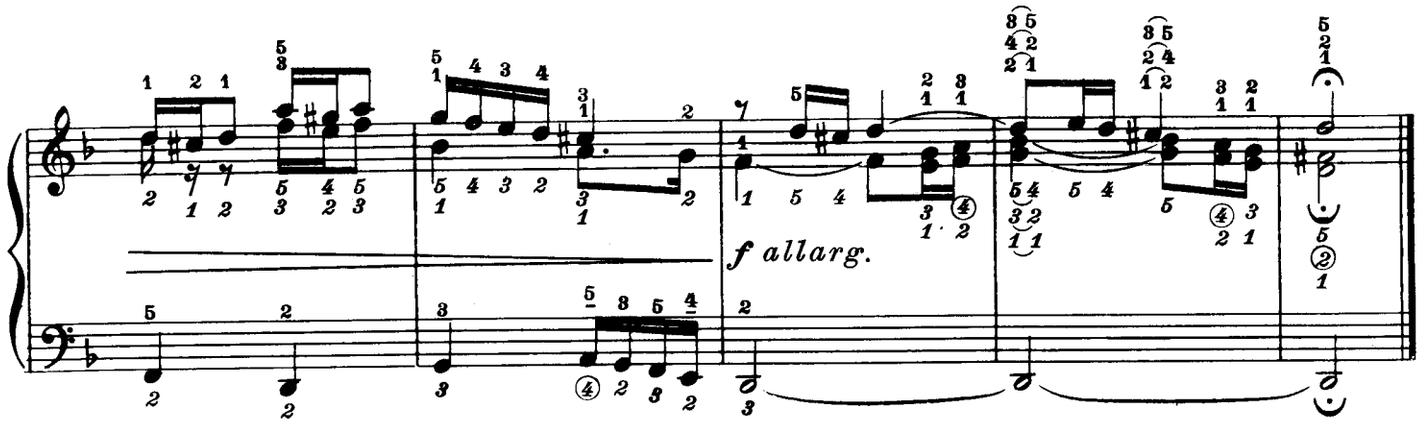
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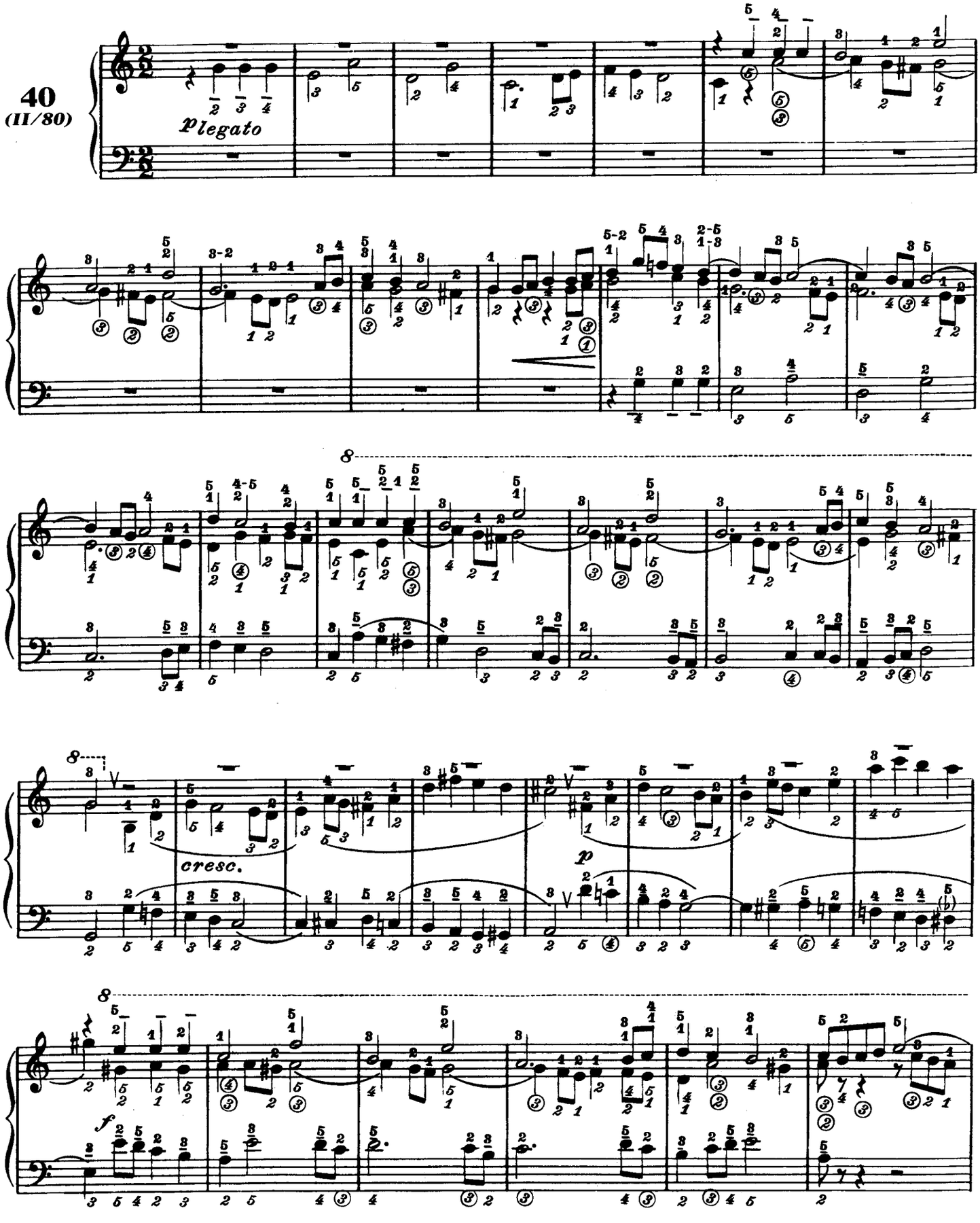
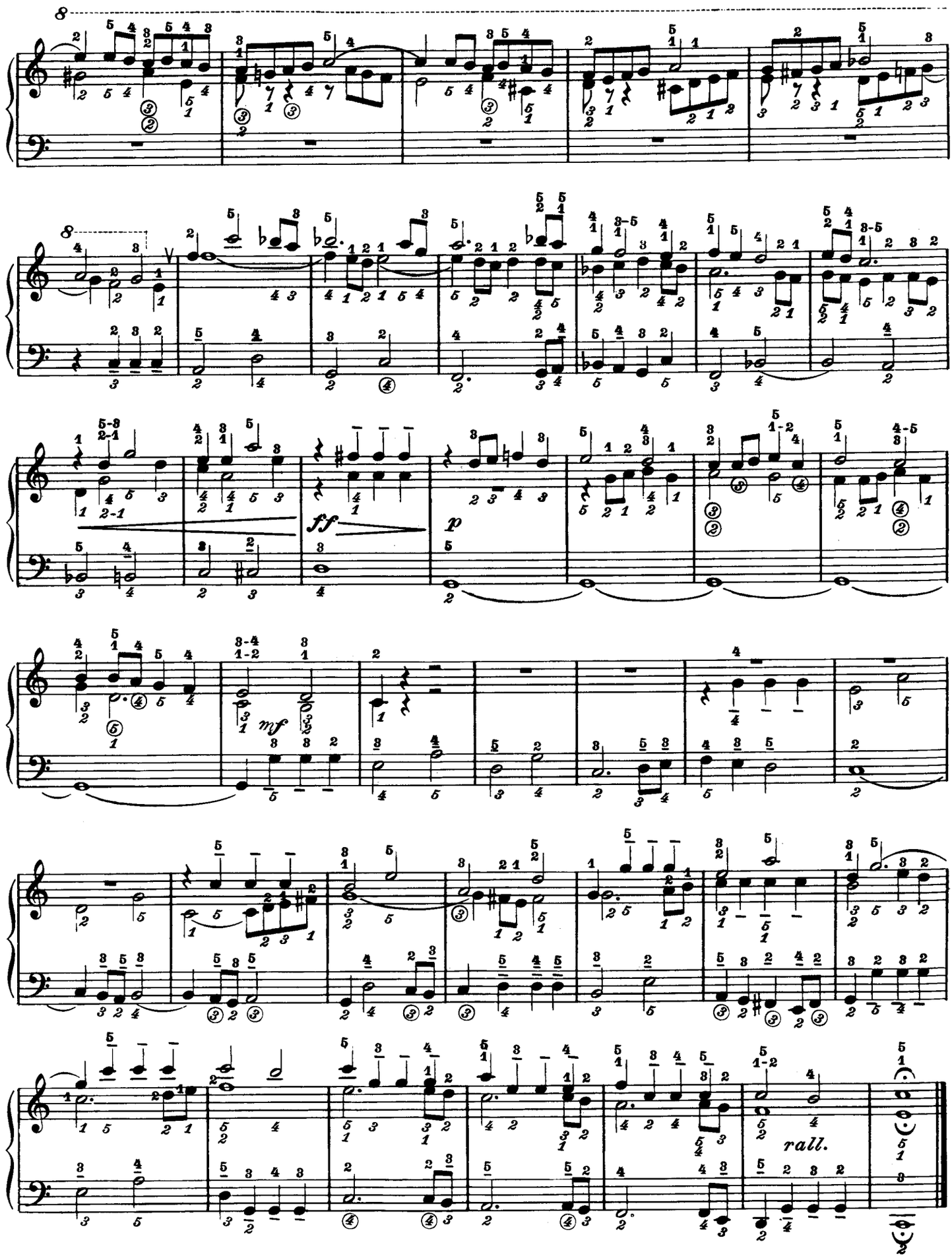
# FUGA A TRE VOCI

**40**
**(II/80)**

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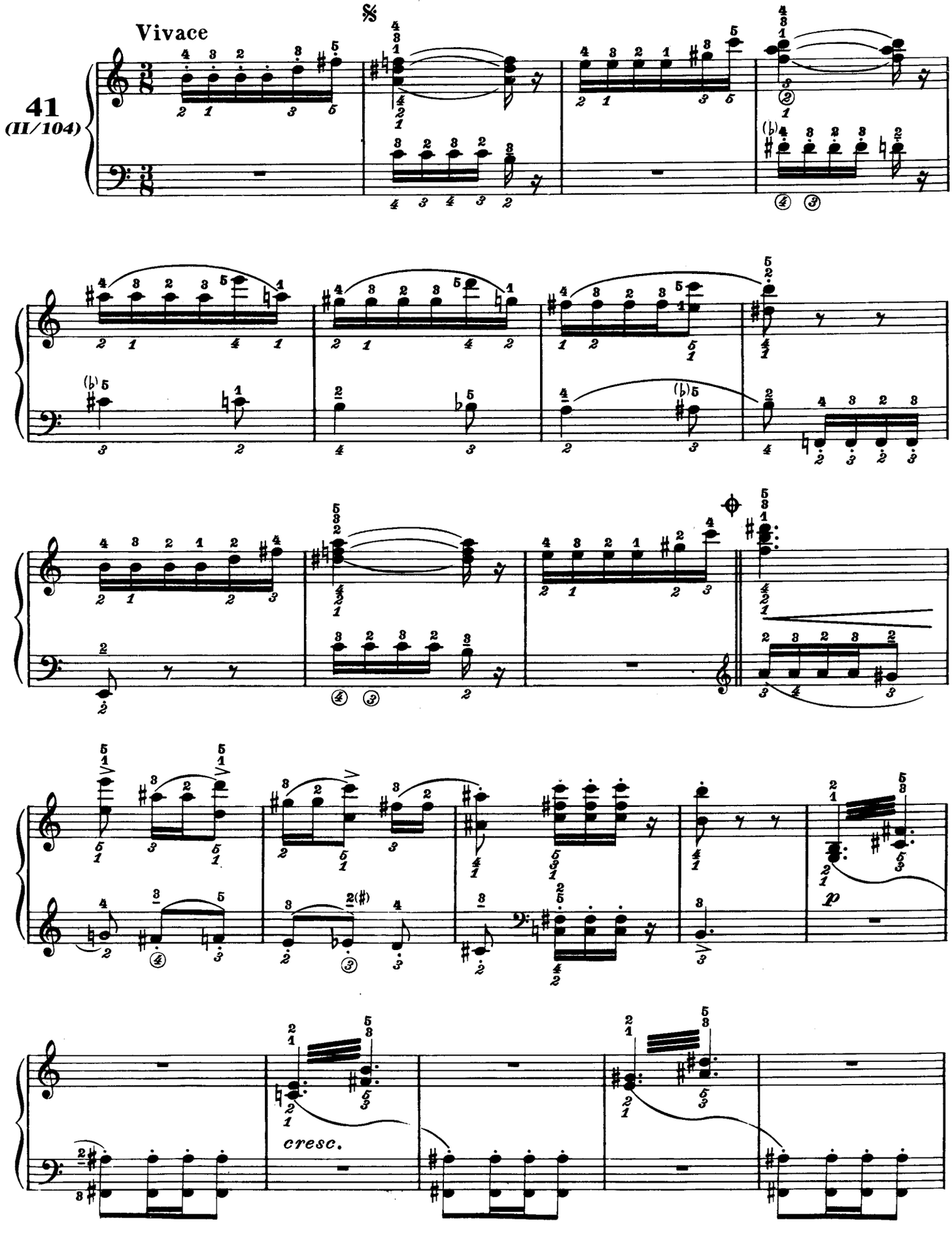

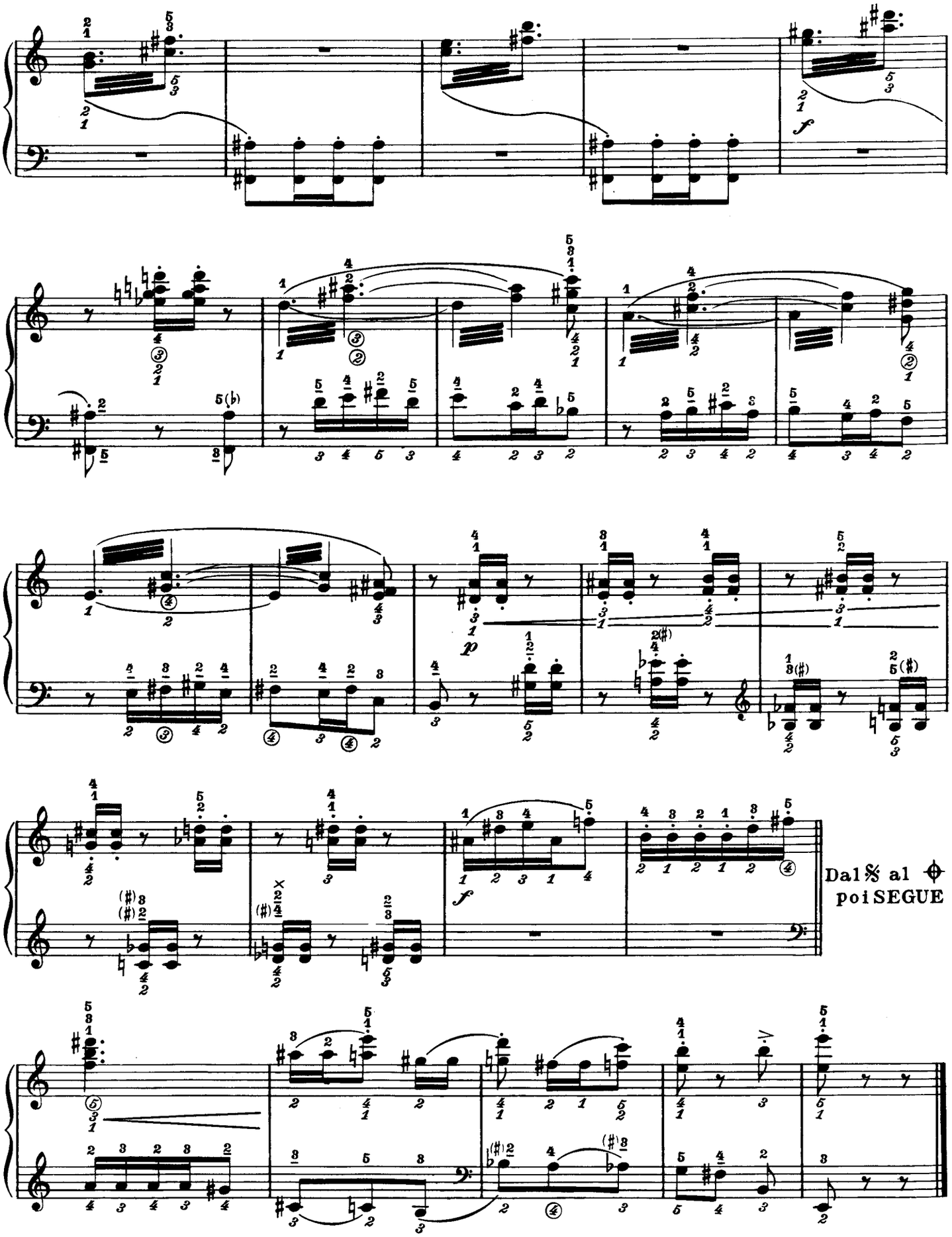
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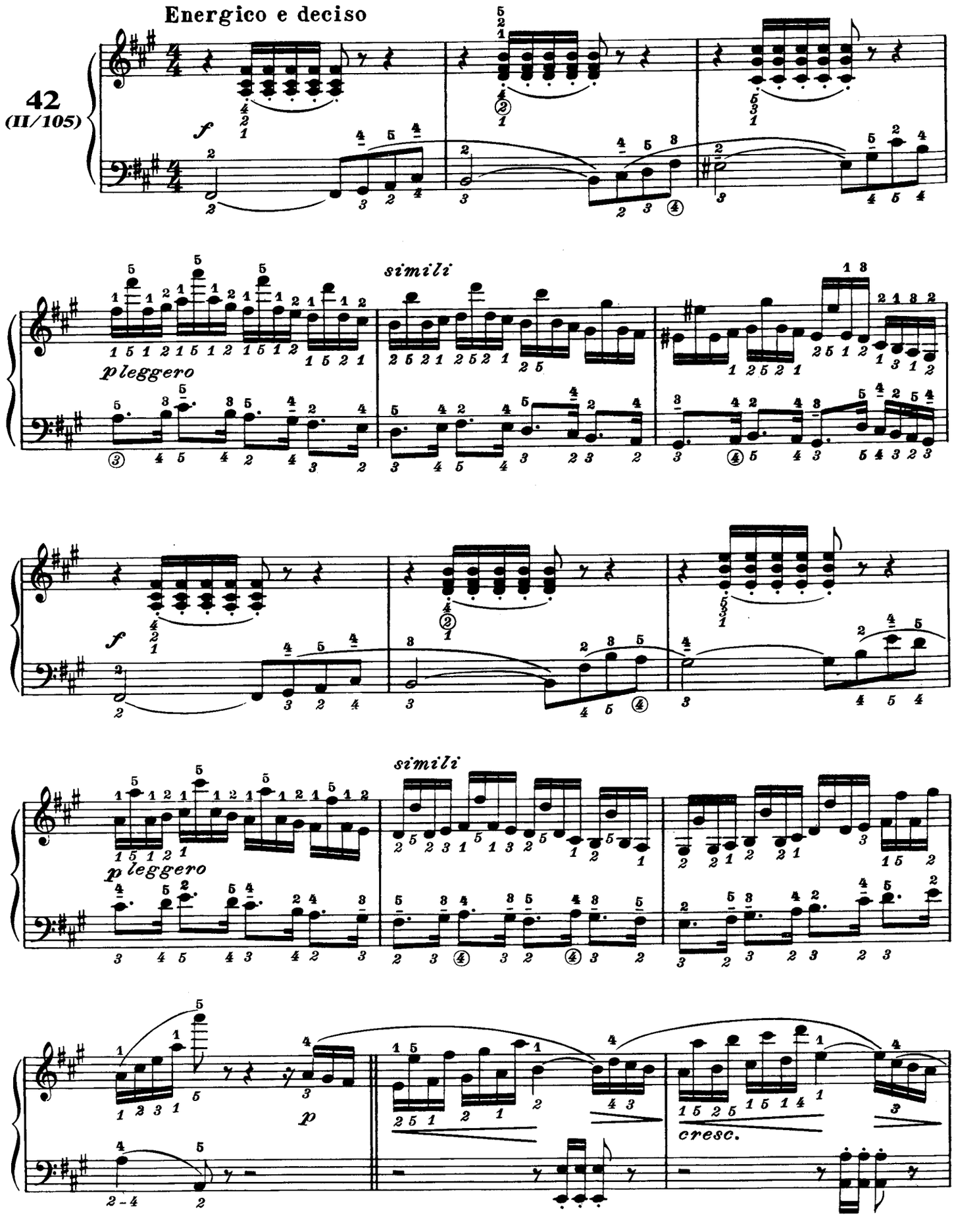
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42
(II/105)
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pleggero
f
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pleggero
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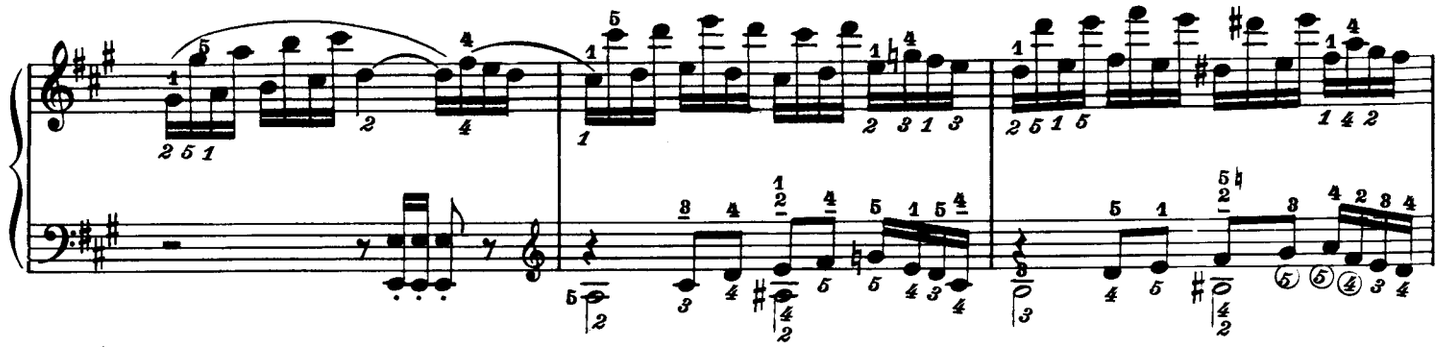

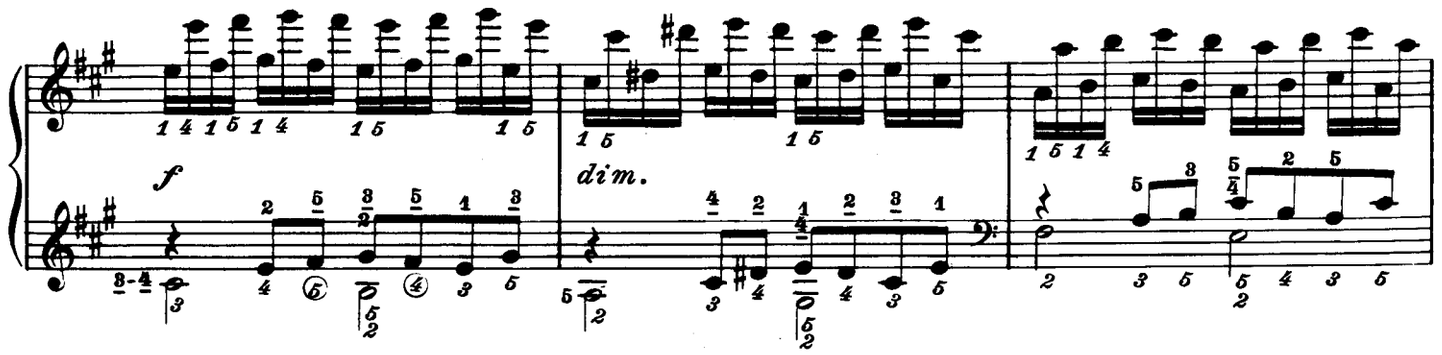
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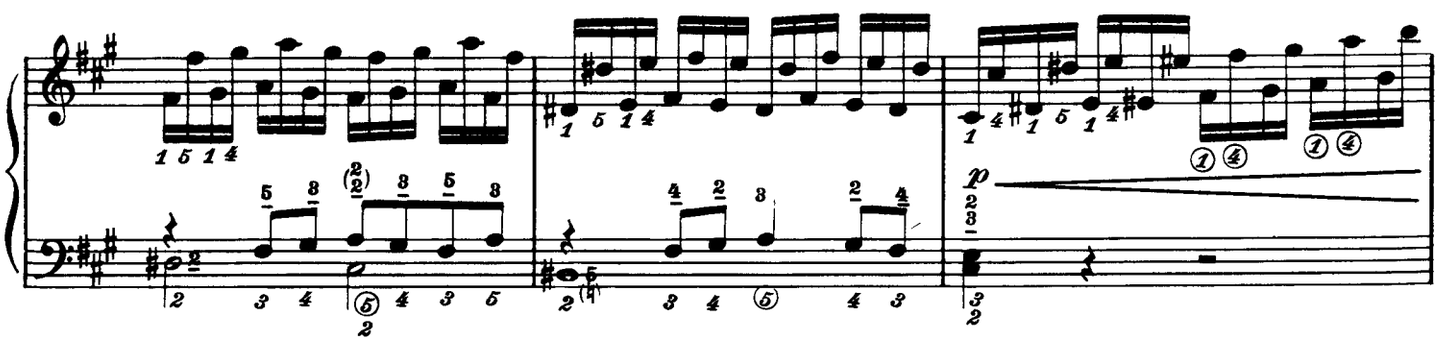
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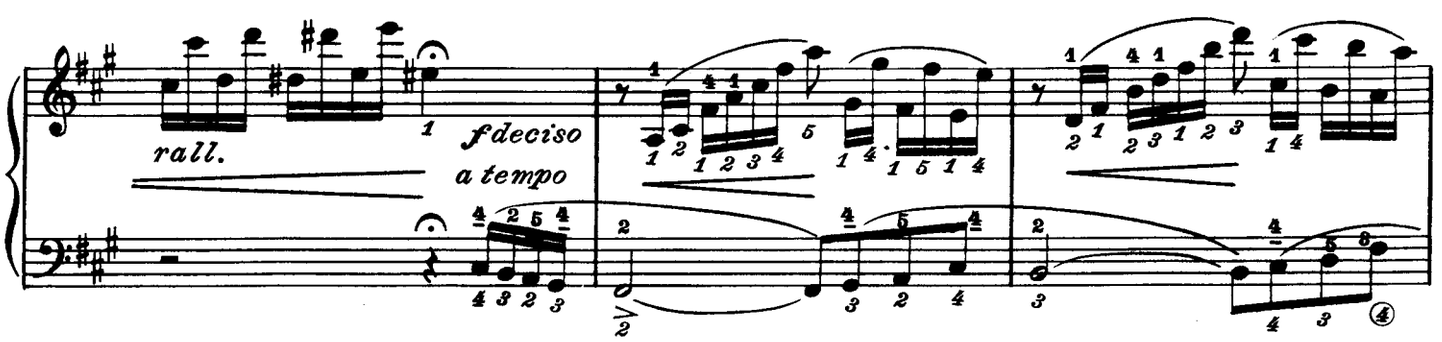
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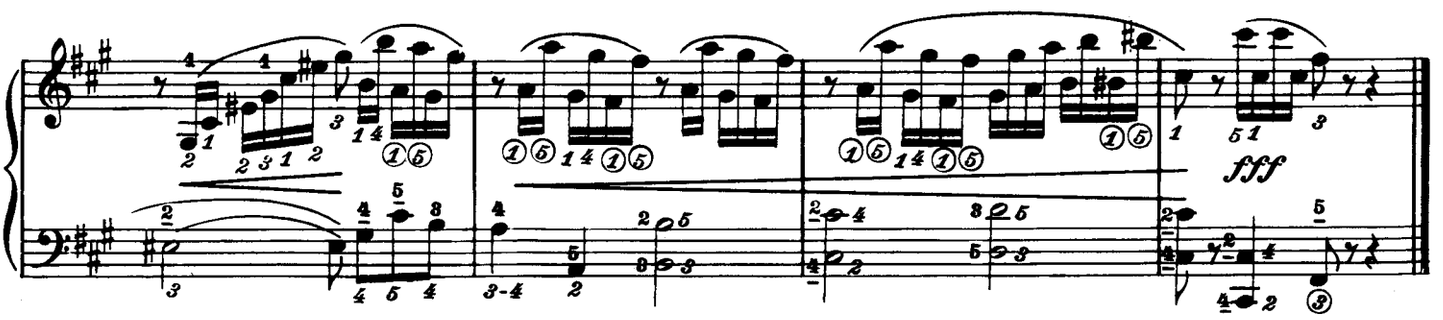
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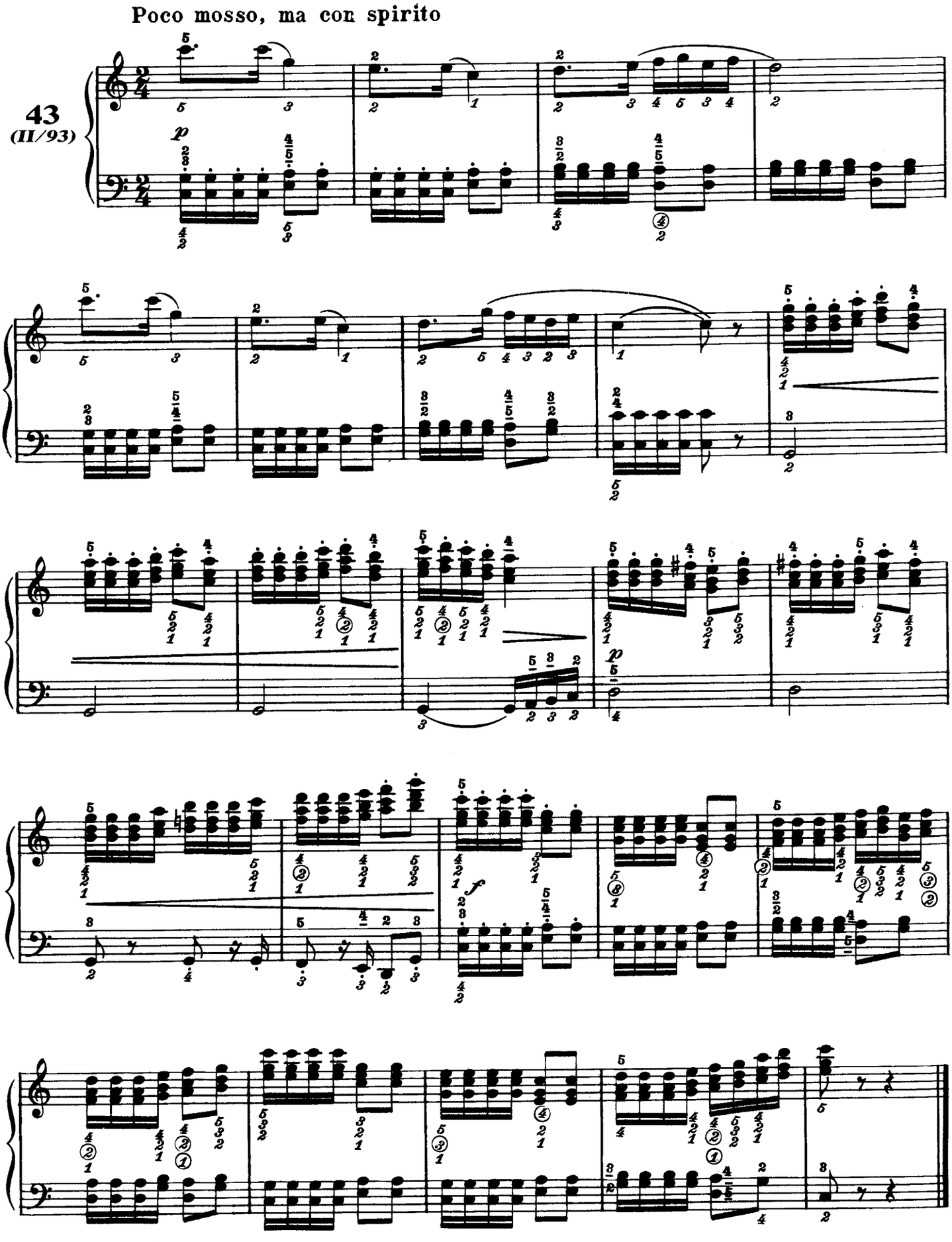
Poco mosso, ma con spirito
43
(II/93)

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